

# THE ART-UNION,

## MONTHLY JOURNAL OF THE FINE ARTS,

### THE ARTS DECORATIVE AND ORNAMENTAL,

8c.

No. 78.

LONDON: MARCH 1, 1845.

PRICE 1s.

**BRITISH INSTITUTION, Pall-mall.**—The Gallery for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY from Ten in the Morning till Five in the Evening.—Admission, 1s.; Catalogue, 1s.  
WILLIAM BARNARD, Keeper.

**ANNUAL EXHIBITION. ROYAL HIBERNIAN ACADEMY.**—NOTICE to EXHIBITORS.—The NINETEENTH EXHIBITION of PAINTING, SCULPTURE, and ARCHITECTURE, of the Royal Hibernian Academy, will OPEN EARLY in MAY next. All works intended for exhibition must be forwarded to the Academy-house on or before the 19th of April.

By Order,  
GEORGE PETRIE, R.H.A., Secretary.  
Academy-house, Lower Abbey-street, Feb. 12, 1845.

**FINE ARTS. NATIONAL PREMIUMS, IRELAND.**—£200 has been offered for the best works in various styles of Art in the ensuing Exhibitions in Dublin; amongst others.

**A PREMIUM OF FIFTY POUNDS** (Open to all competitors wherever resident,) will be given for the best work in any style, Sculpture, Painting, or Architectural Design, in the entire Exhibition.

By order,  
STEWART BLACKIE, Hon. Sec.  
THE ROYAL HIBERNIAN ACADEMY.—Last day for receiving works 19th of April next. Secretary, G. PETRIE, Esq., Royal Hibernian Academy, Dublin. Agent in London, Mr. Green, carver and gilder, Charles-street, Mid-dex Hospital.

**FREE-TRADE BAZAAR, and EXPOSITION OF BRITISH INDUSTRIAL ART.** The attention of artists and persons engaged in ornamental manufacture is earnestly requested to the circular of the National Anti-Corn-Law League, bound up with the present number of the ART-UNION.

Now ready, the only authentic and very beautiful Portrait of  
**THE LADY SALE.** Engraved by R. J. LANE, A.R.A., in the highest style of Lithography, from the very beautiful and faithful original Picture, painted by

MRS. HENRY MOSSELEY.  
Size: 9½ inches by 12 inches high.  
Price: Prints, 5s.; Proofs, 10s. 6d.; Before Letters, touched by the Artist, £1 1s.  
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**THE MEET of the VINE HOUNDS, the Duke of Wellington's Hunt.** Engraved in the finest style of Mezzotinto by WILLIAM HENRY SIMMONS, from the beautiful original Painting by HENRY CALVERT, Esq.

"This magnificent engraving contains about forty portraits of the most celebrated noblemen and gentlemen connected with the noble sport of Fox Hunting, including the most faithful portrait of 'The Great Duke' ever published."—New Sporting Magazine.

Price: Prints, £3 3s.; Proofs, £5 5s.; Before Letters, £6 6s.  
London: Published by Henry Graves and Co., Publishers in ordinary to her Majesty, 6, Pall Mall.

Now ready,  
**THE MAGNIFICENT ENGRAVING OF HER MAJESTY'S MARRIAGE.** From the original Picture painted by Sir GEORGE HAYTER, M.A.S.L., her Majesty's Historical and Portrait Painter; and engraved by CHARLES EDEN WAGSTAFF, Esq. Any attempt at description of this grand and noble picture must be very imperfect, but the Publishers beg to state that the splendid engraving which they have now published will enable all the admiring patrons of Art to possess this, the only authentic memorial of one of the most interesting events of her Majesty's reign.

Price: Prints, £4 4s.; Proofs, £8 8s.; Before Letters, £12 12s.  
London: Published by Henry Graves and Co., Publishers in ordinary to her Majesty, 6, Pall Mall.

#### ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

FOUNDED IN 1833.

COMMITTEE OF MANAGEMENT FOR THE YEAR  
1844-45.

The Right Hon. the Earl of Stair.  
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T. MARSH NELSON, Esq., Architect, 3, Charles-street,  
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The Committee beg to inform the Members of the Association, and the Public generally, that the Collection of the Annual Subscriptions for the current year 1844-45 has now commenced.

The Committee take this opportunity of earnestly requesting the attention of all those who have not yet enrolled themselves as Members of the Association, to its great importance and usefulness as a National Institution. The plan of uniting the efforts of individuals, by a small annual subscription from each, into one large fund for the benefit of all, has established in favour of Art a new and most effectual source of encouragement.

It is confidently anticipated that the Works of Art which the Committee of this year may be enabled to purchase will be both numerous and valuable, and they will, as usual, be distributed among the Members at the Annual General Meeting, each person receiving one chance for every guinea subscribed.

Members for the present year 1844-45 will be entitled to copies of a Line Engraving, now being executed by Mr. Lamb Stocks, after Mr. Robert Scott Lauder's beautiful picture of 'Ruth.' This Engraving, from its size, and the elevated manner of its treatment, will be the most important which has hitherto been distributed, every copy of which will certainly be worth more than the usual annual subscription of One Guinea.

The delivery of the plate of the 'Glee Maiden,' engraved by Mr. Stocks after Mr. Lauder's celebrated painting, is now nearly completed; and if any omissions have occurred, the Secretary will immediately cause them to be rectified upon receiving a note from the subscribers for the last year, 1843-44, who are alone entitled to copies of this print. In a short time each member for that year will receive a copy of the Report, which was read and approved of at the Annual General Meeting, which was held upon the 30th day of last November. To this Report is appended a full list of the members, together with an Appendix, containing a 'Statement' by the Directors, which was submitted to a committee of the House of Commons.—Edinburgh, February, 1845.

On the 1st of March, price 14s., will be published,  
**PATRONAGE of BRITISH ART, an** Historical Sketch: comprising an Account of the Rise and Progress of Art and Artists in London, together with a History of the Society for the Management and Distribution of the Artists' Fund. Illustrated with Portraits, &c., and with Notes, Historical, Biographical, and Explanatory. By JOHN PYE, Landscape Engraver, Honorary Member of the Imperial Academy of Arts, St. Petersburg.  
London: Longman and Co.

**BURNET'S ILLUSTRATED EDITION.**  
Just published, in 4to., price £2 2s. in French boards; and on royal paper, with proof impressions of the Plates, price £4 4s., half morocco, gilt tops.  
**SIR JOSHUA REYNOLDS' DISCOURSES,** delivered to the Students of the Royal Academy. Illustrated by Explanatory Notes and Plates by JOHN BURNET, F.R.S., Author of "Hints on Painting." James Carpenter, Old Bond-street.

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**RUSTIC ARCHITECTURE.**—PICTURESQUE DECORATIONS OF RURAL BUILDINGS, IN THE USE OF ROUGH WOOD, THATCH, &c. Illustrated by Forty-two Drawings; consisting of Plans, Elevations, Sections, and Perspective Views; the Doors, Windows, Chimney Shafts, &c., drawn geometrically to a large scale, with Descriptions and estimated Costs. By T. J. RICAUTI, Architect.  
"We have repeatedly and strongly recommended this elegant and useful work, and can safely say that we think no gentleman who purchases it will be disappointed."—Louden's Gardener's Magazine.  
James Carpenter, Old Bond-street.

Published in 4to., price £1 10s. in French boards; and on royal paper, 4to., with proof impressions of the Plates, and a Portrait of the Author, price £7 7s.

**A TREATISE ON PAINTING.** In Four Parts. Illustrated by One Hundred and Thirty Etchings from celebrated Pictures of the Italian, Venetian, Flemish, Dutch, and English Schools; and Woodcuts. By JOHN BURNET, F.R.S.

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1. On the EDUCATION of the EYE. Second Edition. Price 25s.  
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This work is particularly recommended to the Student in Art in the New Edition of the "Encyclopaedia Britannica."—See the article "Drawing."  
James Carpenter, Old Bond-street.

The Works of Sir Augustus Calcott, R.A., deceased.  
**MESSRS. CHRISTIE and MANSON** respectfully inform the nobility and public, that they will SELL by AUCTION, at their great Room, King-street, St. James's-square, near the end of APRIL, by order of the Executors, the whole of the DRAWINGS and SKETCHES, the exquisite works of that highly distinguished member of the Royal Academy, Sir Augustus Wall Calcott, deceased, late Curator of the Royal Galleries; also his collection of Books of Prints, Works on Art, &c. Further notice will be given.

The Collection of Works of Art and Verté of Andrew Geddes, Esq., A.R.A., deceased.  
**MESSRS. CHRISTIE and MANSON** respectfully inform the nobility, connoisseurs, and public, that on THURSDAY, APRIL 10, and two following days, they will SELL by AUCTION, at their great Room, King-street, St. James's-square, at one precisely, by order of the Executors, the valuable collection of PICTURES, Drawings, Etchings, Books, and articles of taste and verté, formed by that elegant and accomplished artist, ANDREW GEDDES, Esq., A.R.A., deceased; also his own original works, consisting of finished fancy subjects, sketches and capital copies from celebrated pictures, by the old Italian masters. Further particulars will be given.

## ILLUSTRATED WORKS

AND

## BOOKS ON SCIENCE AND ART.

## 1. PATRONAGE OF BRITISH ART.

By JOHN PYE, Landscape-engraver, Honorary Member of the Imperial Academy of Arts, St. Petersburg. 8vo.

[In the press.]

This work is in the form of an Historical Sketch, comprising an account of the rise and progress of Art and Artists in London, from the beginning of the reign of George II.; together with a History of the Society for the Management and Distribution of the Artists' Fund, from its establishment in 1810 to its incorporation in 1827. With illustrative Notes, Historical, Biographical, and Explanatory.

## 2. THE PRIZE CARTOONS;

Being a series of Lithographic Engravings, selected from the Designs to which the Prizes were awarded at Westminster Hall. Large folio. Eleven Engravings, in a neat portfolio: Prints, £5 5s.; Proofs before Letters, £8 8s. [In active preparation.]

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## 4. THE ILLUMINATED CALENDAR AND HOME DIARY FOR 1845;

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[Morning Post.]

## 5. LECTURES ON PAINTING AND DESIGN.

Delivered at the London Institution, the Royal Institution, Albemarle-street, to the University of Oxford, &c. By B. R. HAYDON, Historical Painter. With Designs drawn on Wood by the author, and engraved by Edward Evans. 8vo. 12s.

"There are few sections of Mr. Haydon's work from which we might not extract some sound and effective passages. But we prefer to commend his volume to all who take an interest in its subject, with the assurance that it will repay their study of it."

[Quarterly Review, No. 149.]

## 6. THE GENERA OF BIRDS;

Comprising their Generic Characters, a Notice of the Habits of each Genus, and an extensive List of Species, referred to their several Genera. By GEORGE ROBERT GRAY, Acad. Imp. Georg. Florent. Soc. Correspond. Senior Assistant of the Zoological Department, British Museum; and Author of the "List of the Genera of Birds," &c. &c. Illustrated with 350 Imperial 4to. Plates, by David William Mitchell, R.A.

In course of publication in Monthly Parts, 10s. 6d. each; each part consisting generally of Four imperial quarto coloured Plates and Three plain, and accompanying Letterpress; giving the Generic Characters, short Remarks on the Habits, and a List of Species of each Genus as complete as possible. The uncoloured Plates will contain the Characters of all the Genera of the various Sub-families, consisting of numerous details of Heads, Wings, and Feet, as the case may require, for pointing out their distinguishing Characters.

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[Quarterly Review.]

CONTENTS OF THE SECOND PART.

Plate 1. A page from a beautiful MS., presented by John Duke of Burgundy, to his uncle, the Duke of Berry;—one of the finest monuments of the Decorative Art of the fourteenth century. This fine volume, a collection of the *Travels of Marco Polo* and others, entitled "*Les Merveilles du Monde*," is now preserved in the Royal Library of Paris. The picture on the page selected for our plate represents the departure of Sir William Mandeville on his travels. It is surrounded with a rich border of somewhat unusual character, enriched with a beautiful capital, in which are carefully emblazoned the arms of Berry and Burgundy.

Plate 2. Will consist of two entire pages from the beautiful Prayer Book of Henry VII., preserved in the British Museum.

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"This highly-elaborated Psalter formed the chief ornament of the collection of the late Mr. Bright, and is now in the possession of a distinguished English collector. In addition to the above-mentioned plates, the second number will contain several other borders and illuminated capitals from the same MSS. for the embellishment and illustration of the letter-press descriptions."

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A renowned Apologue of the Middle Age. Reproduced in Rhyme. Embellished throughout with Scroll Capitals, in Colours, from Wood-block Letters, made expressly for this work, after Designs of the twelfth and thirteenth centuries. With an Introduction, by SAMUEL NAYLOR, late of Queen's College, Oxford. Large square 8vo., 18s. in stamped vellum cloth, with bronze.

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John Bull.

## 9. THOMSON'S SEASONS.

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R. Redgrave, A.R.A., Engraved by Thomson and other eminent Engravers, Square crown 8vo., £1 1s.; bound in morocco, by Hayday, £1 16s.

## 10. THE SERMON ON THE MOUNT.

[St. Matthew v., vi., vii.]

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"At once exquisite in the taste and gorgeous in the style of its embellishment. The text (three chapters of St. Matthew) is distributed over pages of paper like vellum, each surrounded by a different border not less chaste than beautiful in design, and equally beautiful in the execution. As a work of art, this book—with its profusion of gold and brilliant colours, blended with such harmony as to excite the greatest delicacy with the greatest splendour—is really a curiosity, and invites attention quite as much as the members of the missal family to which it belongs, and in which it deserves to occupy a high place."

[Morning Chronicle.]

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Illustrated with Engravings on Wood, from Designs by the Members of the Etching Club. Square crown 8vo., uniform with "Thomson's Seasons," £1 1s.; bound in morocco, by Hayday, £1 16s. [Just ready.]

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Comprising Malta, Dalmatia, Turkey, Asia Minor, Grecian Archipelago, Egypt, Nubia, Greece, Ionic Islands, Sicily, Italy, and Spain. By J. H. ALAN, Member of the Athenian Archaeological Society, and of the Egyptian Society of Cairo. Imp. 4to., containing upwards of 40 Lithographed Drawings, and 70 Wood Engravings, £3 3s.

## 13. RESEARCHES ON LIGHT:

An Examination of all the Phenomena connected with the Chemical and Molecular Changes produced by the Influence of the Solar Rays; embracing all the known Photographic Processes, and new Discoveries in the Art. By ROBERT HUNT, Secretary of the Royal Cornwall Polytechnic Society. 8vo., with Plate and Woodcuts, 19s. 6d.

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[Jameson's New Edinburgh Philosophical Journal.]

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## 16. THE HAND-BOOK OF TASTE;

Or, How to Observe Works of Art, especially Cartoons, Pictures, and Statues. By FRANCIS FISHER. Second Edition. Fcp. 8vo., 3s.

LONDON: LONGMAN, BROWN, GREEN, AND LONGMANS.



**MANCHESTER ASSOCIATION for the**  
Promotion of the FINE ARTS.—This Association is now open to the offer of an unpublished Engraving of merit; and, as the Exhibition of the Royal Manchester Institution will open on the 2nd of June, the Council would beg the favour of an early communication from those who may have a suitable work, the completion of which can be guaranteed prior to that time. Letters and Specimens to be addressed to Mr. ASPDEN, Assistant-Secretary, 26, Mosley-street, Manchester.—January 24, 1845.



#### ROYAL MANCHESTER INSTITUTION.

**ARTISTS** are respectfully informed, that the EXHIBITION of MODERN PAINTINGS in OIL and WATER COLOURS, SCULPTURE, &c., will be opened not later than MONDAY, the 2nd of JUNE next.

The Council of this Institution, looking at the satisfactory result of the past season, and confident in the expectation that the ensuing one is likely to be still more prosperous, invite the support of those Artists who feel an interest in the Manchester Exhibition.

Mr. Green, of Charles-street, Middlesex Hospital, will, until the 19th of May, collect, pack, and forward to Manchester all Works of Art above alluded to, the expenses of which, being the production of and contributed by artists to whom a circular has been addressed, will be defrayed by the Royal Institution.

The Council beg to announce the nature of the Prizes for 1845:—

For the best Oil Painting of a subject forming a scene selected from History, Romance, the Drama, or Poetry } The Heywood Gold Medal.  
For the best Landscape Drawing, Flower Piece, Ornamental Design, and Architectural Design in Water Colour, respectively } A Silver Heywood Medal.

GEO. WAREING ORMEROD,  
Hon. Secretary.

Jan. 1, 1845.

#### ROYAL BIRMINGHAM and MIDLAND COUNTIES ART-UNION, for the PURCHASE of the WORKS of LIVING ARTISTS.

Her Most Gracious Majesty the Queen, and His Royal Highness Prince Albert.  
PRESIDENTS FOR THE YEAR 1844.

The Right Hon. the Earl of Warwick.

#### VICE-PATRONS.

Distinguished Nobility, Members of Parliament; and Gentry of the Midland Counties.

The Subscription Lists of this Society are NOW OPEN. Each Subscriber of One Guinea, in addition to one chance in the ballot, will receive at the time of payment, impressions from the pair of superb Line Engravings, by Edward Goodall, Esq., after paintings of David Roberts, Esq., R.A., entitled 'St. Paul's Cathedral, with the Civic Procession on Lord Mayor's Day,' and 'Westminster Abbey and Bridge, with the Debarkation on Lord Mayor's Day.'

A Subscriber of Two Guineas is entitled to a pair of India proofs, or to two pair of plain impressions, with two chances in the ballot, and so on in proportion to the amount subscribed.

Impressions of the Society's Engravings will be forwarded to any part of the kingdom, on receipt of a Post-office order for the amount of subscription, payable to the Secretary, and a numbered ballot-ticket will be furnished from the Central-office, by return of post.

The winner of a prize is entitled to select for himself a work of Art from any Society's Exhibition of works of Art for the current year in Birmingham.

**AGENTS IN LONDON.**—Messrs. Dimes and Elam, 91, Great Russell-street, Bloomsbury; Mr. McLean, carver and gilder, Fleet-street; Mr. F. Paternoster, 13, Charlotte-street, Fitzroy-square; David Thos. White, 28, Maddox-street, Hanover-square; Messrs. Winsor and Newton, 38, Rathbone-place, Oxford-street; Mr. Wm. Wade, 46, Leadenhall-street; Messrs. Smith, Elder, and Co., 65, Cornhill; Mr. Edward Goodall, Groves-outage, Albert-street, Mornington-terrace; Mr. McQueen, Tottenham Court-road; Mr. Hugh Cunningham, 193, Strand; Mr. Jos. Green, 14, Charles-street, Middlesex Hospital; Mr. Jos. Henry Mottino, 20, Pall-mall; Mr. F. Watkins, 16, Clerk's-place, High-street, Islington; Mr. H. B. Lewis, 15, Gower-street North; Messrs. Roney, Rathbone-place.

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\* Description by Waterloo Men.

#### ROYAL IRISH ART-UNION,

Established by Authority of Parliament.

#### PATRONESS,

HER MAJESTY THE QUEEN.

#### PATRON,

HIS EXCELLENCY THE LORD LIEUTENANT.

#### VICE-PATRONS,

HIS GRACE THE LORD PRIMATE,  
RIGHT HON. THE LORD CHANCELLOR,  
RT. HON. THE COMMANDER OF THE FORCES.

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THE MARQUIS OF ORMONDE.

Subscriptions in London will be received, and proper vouchers given, by

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#### STANDARD ENGRAVING FOR 1845.

#### THE FIGHT INTERRUPTED.

From the celebrated Picture,

THE CHIEF D'ŒUVRE OF W. MULREADY, R.A.,

Now in progress of engraving in the finest line manner by C. FOX, the well-known engraver of some of the finest works of Wilkie and Landseer.

This fine work, one of the choicest gems of the distinguished collection of J. SHEEPHANKS, Esq., of Rutland Gate, and previously the property of the Earl of Whitworth, has been placed through the kindness of that gentleman in the hands of the above highly efficient engraver, for the purpose of producing A NATIONAL WORK illustrative of Mr. MULREADY's powers,

FOR THE ROYAL IRISH ART-UNION;

Mr. Mulready himself lending his valuable superintendence and advice during the progress of the work with a cordiality and kindness highly creditable to him.

This engraving will probably cost this enterprising and most flourishing Society upwards of £2000; at all events no expense will be spared to do it full justice, and the Public have every guarantee, from the high names mentioned above, that the work could not be well placed in better hands.

#### SUBSCRIPTION, ONE GUINEA;

For which the Subscriber will also have a fair chance of obtaining some of the selected Prize Works of Art, which will be distributed in autumn.

PROOFS Two Guineas, allowing Two Chances as above.

PROOFS ON INDIA PAPER Three Guineas, with Three Chances.

**ELECTROTYPE.**—In case it is found necessary to make use of the Electrotype process, so useful in preventing the necessity of constantly retouching a fine plate, only a very few impressions will be taken off the original plate before the Electrotype is applied; for these Five Guineas each will be charged, and no more taken after the number is made up. The parties will also get their equivalent share in the Distribution of Prizes.

All lovers of the Fine Arts, and persons desirous of promoting the Arts in Ireland especially, will lose no time in taking out their vouchers.

**N.B.** As the Members of the Art-Union of London will receive an impression of Mulready's 'Convalescent,' their particular attention is called to this fine work, so admirably adapted as a Companion.

#### EVENING ACADEMY for DRAWING and PAINTING, 6, Bloomsbury-street (late Charlotte-street), Bloomsbury.

Mr. CARY has commenced an Evening Class, in addition to his Morning School; the hours for Attendance are from Six till Eight.

Printed particulars of the Terms to be had at the School.—Pupils received in the House as Boarders.

#### DRAWING GALLERY, 184, Maddox-street.

Evening Class for AMATEURS and ARTISTS, Tuesdays, Thursdays, and Saturdays, from eight to half-past nine.

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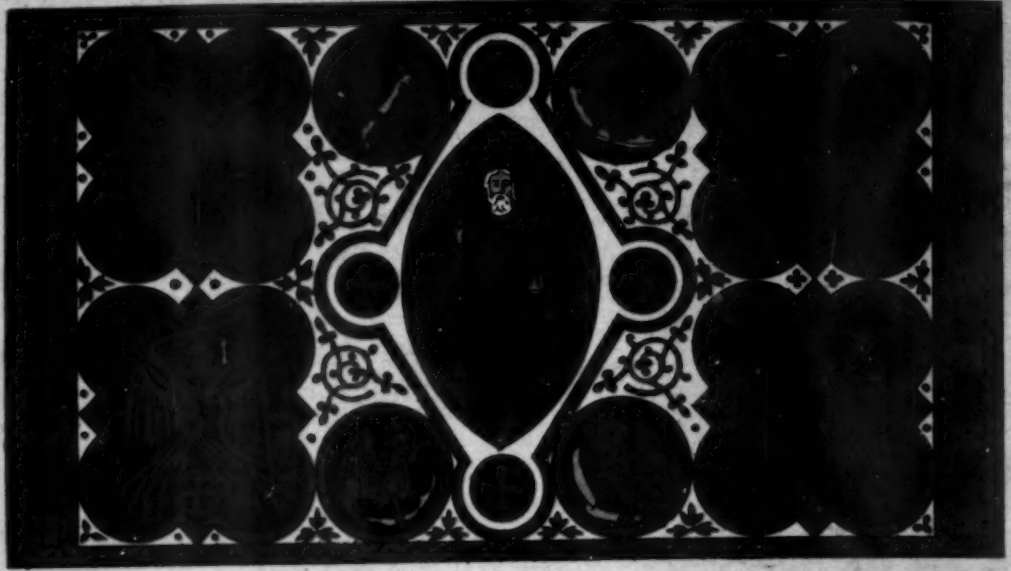
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## THE ART-UNION.



LONDON, MARCH 1, 1845.

## MERCANTILE VALUE OF THE FINE ARTS.

How far Art may be safely made the handmaid of Religion is a problem that, from the earliest ages, has received a very different solution from the wisest and best of men. Some, exclusively directing their attention to the danger of the sign being substituted for the thing signified, have discarded all external aids to devotional feeling; while others, considering that imagination is not less an attribute of the mind than reason, have sought its aid in suggesting recollections and emotions which give animation and form to the convictions of the understanding. The Society of Friends at one extreme excludes from a place of worship all forms and ceremonies which have any reference to the senses; while the Greek and Latin churches have laboured that every part of a sacred edifice, every article of dress worn by the officiating minister, and every movement and gesture in public worship should have a symbolic signification which pleasurably exercises the imagination in tracing out its reference. It would be neither discreet nor useful to enter into a metaphysical analysis of the ultimate causes which have led to such diverse conclusions being formed by the opposing classes to which we have referred. It is of more importance to observe that there is in all men a poetic element, which both in idealisms and in realities labours, as Lord Bacon has happily expressed it, "to accommodate the shows of things to the desires of the mind." Art, in its highest sense, is an embodying in form of mental conceptions associated with warm feelings and deep emotions. Every system which makes itself influential, whether for guidance or restraint on the mental and moral powers, must of necessity seek from Art an "accommodation of the shows of things," that is, of all external things over which plastic agency can be exercised to those "desires of the mind" which the system has trained, formed, inculcated, and suggested. The existence of Christianity necessitated the existence of Christian Art; and, to some extent, the intensity of the Christian feeling within may be regarded as measurable by the energy of the efforts to embody both its sentiments and its ideas in external objects.

It is not necessary to inquire how far the types of Christian Art have been always successful in realizing the archetypes of Christian feeling: we may very safely concede that the types were often ill-chosen and fantastic; that they bore so remote and forced an analogy to the archetype as to lead to frequent misapprehensions; and that incautious thinkers and speakers sometimes gave the type such a factitious importance as almost to change it from a symbol into an idol. But, after all, this only amounts to saying, that Christian Art, like every Christian institution, is liable to be perverted and abused; that ignorance will frequently misinterpret what intelligence has produced; and superstition carry into extremes what piety knows how to use with moderation. We only contend that there is such a thing as Christian Art, and

that, like every other Art, it is subject to the rule of philosophical and scientific principle.

It must not be forgotten that, under the dispensation which preceded Christianity, there was a sacred Hebrew Art, having a distinctive character and a peculiar symbolism. The Holy Scriptures inform us that Bezaleel was summoned to found this School of Art by the direct interposition of Jehovah. "Moses said unto the children of Israel, See, the Lord hath called by name Bezaleel the son of Uri, the son of Hur, of the tribe of Judah; and He hath filled him with the spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship; and to devise curious works, to work in gold, in silver, and in brass, and in the cutting of stones to set them, and in carving of wood to make any manner of cunning work." (Exod. xxxv. 30-33.) There can be no doubt that a symbolism was intended in every part of the framework and of the furniture of the Tabernacle. We have indeed a distinct declaration that divine directions were given for the construction of the most minute details. "Moses did look upon all the work, and, behold, they had done it; as the Lord had commanded, even so had they done it; and Moses blessed them." (Exod. xxxix. 43.) It would be easy to extend this argument from the Tabernacle to the Temple, and show that every part of this edifice had some suggestive force and indicative meaning; but we have said enough to show that the existence of Sacred Art is distinctly recognised in the Old Testament, and assuredly it is nowhere prohibited or condemned in the Gospel. Ecclesiastical history gives us little information respecting the origin of Christian Art, but it must have existed so soon as an edifice was erected for Christian worship. We doubt whether there was ever an edifice erected in which the architect resolutely abandoned every notion of artistic effect: the plainest meeting-house exhibits something beyond the mere purpose of providing accommodation in the arrangement of the seats and distribution of the doors and windows. We may even go farther, and assert that more true Art, exhibited by preserving unity of idea, has been frequently shown in the plainest conventicle than in elaborate edifices of much higher pretension. The question is not between Art and No-Art; it is between appropriateness and inappropriateness—between that which is suggestive and that which is unmeaning—between the symbolic and the purposeless—between imagination guided by intellect, and fancy subjected to the dictates of mere caprice.

Mr. Pugin has interwoven with his Glossary\* of the terms belonging to that department of Christian Art which more especially relates to ecclesiastical ornament and costume, indications of the symbolical associations with which they are, or ought to be, connected. For obvious reasons we shall not enter into any discussion either of the validity of his inferences or the significance of his symbols. But, as in any special branch of Art there must be exemplifications and elucidations of the working out of general artistic principles, we shall direct attention to some of those objects which are most likely to give instructive hints to the DESIGNER and the MANUFACTURER.

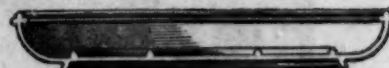
The bason since the Reformation is principally used for the collection of alms and oblations; that which we have figured appears, from the spot in the shape of a lion's head attached to it, to have been also used for the purpose of holding water to wash the hands of the bishop during the celebration of sacred rites. The pattern is a very fine example of elaborate simplicity, and was very appropriate to the material, silver-gilt. The circle, which has been among many nations

\* Glossary of Ecclesiastical Ornament and Costume, compiled and illustrated from ancient authorities and examples. By A. Welby Pugin, Architect, Professor of Ecclesiastical Antiquities at St. Marie's College, Oscott. With extracts from the works of Durandus, Georgius, Bona, &c. &c.: faithfully translated by the Rev. Bernard Smith, of St. Marie's College, Oscott. London: Henry G. Bohn, York-street, Covent-garden.

the symbol of eternity, is the predominant in the design; but there is nothing to show that very peculiar significance was attached to the pattern, at least the symbolism is very remote. On the



BASIN.



other hand, there is nothing suggestive of associations distinct from the purpose for which the utensil was designed, as is the case when church plate is charged with the heraldic bearings of the donors:

"Quid juvat hoc, templis nostros immetere mores,  
Et bona dis ex hac scelerata ducere pulpa?"

In our notice of the Parisian Exposition we directed attention to some splendid candlesticks designed for ecclesiastical uses. Mr. Pugin lays down as a rule that five parts should be distinctly marked in an altar candlestick: 1, the foot; 2, the stem; 3, the knop for lifting, in or near the middle of the stem; 4, the bowl for receiving the drippings of the wax; and, 5, the pricket terminating the stem on which the taper is fixed. He adds, "Whatever enrichments may be introduced about a candlestick, they should always be subservient to those essential forms." We do not see that there would be any violation of propriety in substituting a socket for a pricket, and in greatly subduing the knop, if not, under certain circumstances, discarding it altogether. The custom of placing candelabra on the altar is one of modern date, and there does not appear to be any church rule for fixing their number or arrangement. We are thus at liberty to examine the question without any special reference to precedent, and to decide according to the reason of the matter. Is there any symbolism in the use of candlesticks on the altar? So far as the Anglican Church is concerned, where a table is used instead of an altar, there can be no symbolism in adjuncts, because there is no mystery in the principal. The communion-table cannot be an altar, because its adoption is an indirect protest against regarding the eucharist as a sacrifice. Hence, in the English Church, there is absolutely no restriction on the form of the candlesticks beyond the proscription of such meretricious ornaments as would be inconsistent with the idea of general sacred uses. In the Latin Church the case is different: the altar is the convergent point of all the details, whether great or small, in the entire edifice, as the sacrifice of the mass offered on that altar is the very essence of the whole ceremonial of public worship. Every adjunct to the altar ought, therefore, to have a symbolic reference to the great mystery of the sacrifice. The paschal candlestick figured by Mr. Pugin has



such a reference—it is a lively symbol of the resurrection; and the upper candle, which indeed should rather be considered as a pillar of wax, is very beautifully compared to the pillar of light

which guided the children of Israel through the Desert, even as the light of the Resurrection guides Christians through the wilderness of the present world.



CANDLESTICKS.



We must again protest that we neither give an opinion for or against the employment of symbolism in religious worship; but knowing it to be fact that symbolism is so used, we only investigate how far it accords with the philosophical principles which regulate the use of symbolism in works of Art. The example before us serves to point out the danger of allowing ourselves to be fettered by precedent; accidental forms may be traditionally preserved that never had any symbolic significance; and, in the instance before us, we think that the forms which Mr. Pugin declares essential had reference only to the material of which the candles were made, and had little or no relation to the purpose for which the candelabra were employed. If, indeed, he contends that wax tapers alone should be employed for illuminating altars, the forms best suited to wax must be preserved; but we are not aware that any special symbolism is attached to wax which renders it more appropriate than gas, camphine, or naphtha. For the same reasons we cannot see why the *corona* of tapers should be preserved in preference to the chandelier; indeed, we believe that more distinct and intelligible symbolism could be attached to the latter. There is an important difference between the distinctness and the definiteness of a symbol: the former character attaches to the thing signified, the latter to the sign. When the seer in the Book of Job says, "a spirit passed before my face; it stood still, but I could not discern the form thereof;" now, in this instance, the vision is perfectly distinct, though it is wholly indefinite; indeed, the indefiniteness may to some extent be regarded as an element of distinctness. So, too, suspended light may be made to suggest the "gazing through golden vistas into heaven," and will do so all the better when strict definition of form is avoided. Hence we have ever

regarded the illuminated cross suspended in the dome of St. Peter's on Good Friday as a most elaborate blunder when artistically considered.

Turning to a different subject, the *Deptych*, or folding tablets, on which were inscribed the names of persons to be commemorated during divine service, we may take occasion to remark that the binding of books and records in the middle ages had very frequently a representative or symbolic reference to the contents. We have observed a revival of this custom in some of the shops for the sale of Bibles and Prayer Books in London; and we shall at some future time examine how far some of these designs fulfil the requisites of symbolism in Art. It will be sufficient to say here, that mere distinction should not be sought, but that, if the covering be designed to indicate the nature of the book, there should be a recognisable type or symbol of significance. This significance should not be remote, or else in nine cases out of ten it will be unmeaning; neither should it be immediate, or it will jumble type and antitype.

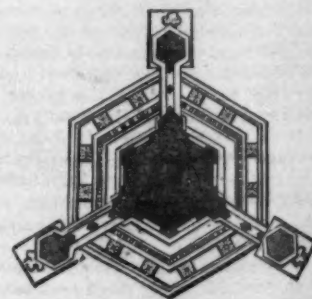
The example given of the frontal of an altar is a happy mixture of symbolism and representation. Viewed by a believer in the sacrifice of the mass, the centre panel is the antitype to the typical mystery on the altar, and may therefore be regarded as representative explanation; while the adoration of angels symbolizes the influence of "the great mystery of redemption" on the highest intelligences. Artistically regarded, we must view it as one of the rare instances in which the functions of symbolic Art are to some extent reversed, Art here giving the antitype instead of the type. It would lead us into a very long and not a very safe discussion to inquire how far this is a legitimate process under the philosophic laws of relative suggestion, because it would be scarcely possible to avoid the

appearance of profaneness in applying the weights and measures of Art to a subject of such tremendous import.

The *lettern* or choir-desk, from which the lessons are read, is still used in many Protestant churches. There is one in the episcopal chapel of Trinity College, Dublin, which we believe to be of considerable antiquity; and Mr. Pugin has mentioned several others. It is capable of being made very ornamental, and it breaks the long line of an aisle far more effectively than a pulpit. The symbolism in the example before us does not seem to be of the highest order of merit; and the same may be said of the *pyx* or box, in which the consecrated elements were kept. We may mention, as a curious instance of verbal corruption, that the colloquial phrase, "please the pigs," is a corruption of "please the pyx," that is, the vessel containing the Eucharist, which was regarded as Divinity by believers in transubstantiation.



LETTERN



We have noticed this magnificent volume at considerable length, not merely because it is a matchless specimen of the extent to which illustrative art has been carried in this mechanical age; but because symbolism, which it develops in one of its most extensive and obvious applications, enters largely into all questions connected with the Mercantile Value of the Fine Arts. It is quite true that in every ecclesiastical edifice every detail ought to have reference to a main design, and that decorations introduced merely as ornaments, and having no reference beyond the mere design of ornamenting, are to be viewed



as mere excrescences. But this is true not only of ecclesiastical Art, but of Art generally, in all its forms and varieties. He is not an artist who adds anything for mere decoration, irrespective of its bearing on the main purpose and its harmony with all other adjuncts; he is rather to be regarded as the author of

"Some monstrous shape, which, like a sick man's dreams,  
Varies all forms, and mingles all extremes."

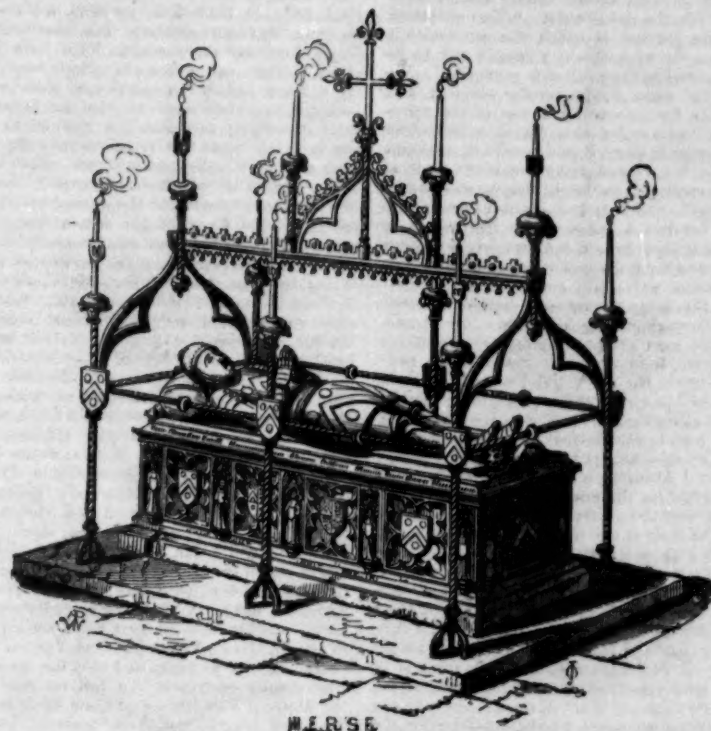
In all the papers we have written in this series we have endeavoured to impress upon the minds of the designers for all branches of decorative manufacture, that unity of design is not inconsistent with unlimited variety of pattern. The symbolism by which all the parts are held together may be frail and feeble as the web of the gossamer, but it cannot be broken with impunity. We think that no more healthy exercise could be offered to the analytic faculties of the artist than examining the immediate or remote symbolism in the splendid plates which adorn this work, and of which, at a very heavy expense, we have furnished our readers with some specimens. Mr. Pugin has indicated rather than developed some of the typical ideas connected with medieval symbolism; with the propriety or impropriety of these ideas the artist has no concern, that is exclusively the question for theologians, on whose province we have not the inclination, even if we had the privilege, of making any incursions. It is enough for the artist to know that such ideas existed, and his only business is to inquire with what success they have been carried out. Let us take for example the pastoral staff, and we shall see that in this, the symbolism of episcopal functions, as they are understood in the Latin Church, is faithfully and accurately embodied, so that it must claim an acknowledgment of perfection from as great an enemy to episcopacy as Martin Marprelate himself. The staff, in fact, embodies an article of faith; we may receive that faith, or we may reject it, but this is a matter utterly unconnected with the completeness of the embodying of the idealism. Phidias was universally allowed to have reproduced in stone Homer's ideal of Jupiter; but those who made this acknowledgment did not thereby bind themselves to make their own of the ideal, either of the poet or the sculptor.

The general question of symbolism in Art, and its relations to direct representation, would open a wide field of metaphysical inquiry, which we believe would not end in mere speculation, but would lead to many useful and practical results. At the same time, it would be very difficult to institute a comparison between the symbolical and the representative in ideality, without encountering questions on which great difference of opinion exists, and consequently running the danger of vexatious misrepresentation. It is a subject, however, on which young designers should habituate themselves to meditate; they will find in its results a clue to the history of Art, and a guide to some of the most prominent causes which have led to the artistic failures not only of individuals, but of nations.

Had Mr. Pugin's work inculcated no lesson beyond the proprieties of ecclesiastical decoration, we should not have bestowed upon it so much space and attention; for the question of the decoration of churches has unfortunately fallen into the category of those controversial topics, which are discussed with passion and decided by prejudice. But we deem that the work abounds with most important and useful hints to all who are engaged in manufactures connected with the Decorative Arts,—and now that the people begin to discover that beauty and propriety are as cheap as ugliness and deformity, the distinction between the decorative and the useful Arts must soon disappear,—we have, therefore, taken up a few points as indicative of the lessons which the work inculcates, and of the practical purposes to which they may be applied.

But the truly beautiful book—from which we have borrowed the woodcuts which illustrate the text, and the example of chromo-lithography, which accompanies the article—demands a stronger recommendation than we have given it in the course of our remarks. Considered as a production of Art, nothing superior to it—perhaps nothing equal to it—has been issued in

this country. We speak first with regard to the woodcuts, introduced into the pages with a view to illustrate the letterpress. They are exquisitely beautiful engravings—the productions chiefly of Jewitt, of Oxford; and, although we have already given several, we append another—exhibiting the herse-lights over the well-known tomb at Beauchamp Chapel, Warwick.



Of the chromo-lithographic illustrations the book contains no fewer than seventy-three; the example which accompanies the ART-UNION will serve to exhibit the character of the series.\* They embrace all the leading matters essential to the illustration of ecclesiastical ornament and costumes—printed in colours and gold; in some instances nine or ten stones (and, of course, as many "printings") have been employed to furnish the example. The work has, therefore, been produced at enormous expense; yet, although beyond question one of the most sumptuous volumes of modern times, its cost to the purchaser is singularly small.

Our purpose—as we have intimated—has been to treat it less as a book of "ecclesiastical" ornament than with reference to ornament generally: as instructive as well as suggestive to THE DESIGNER, no matter to what branch of manufacture his thoughts may be devoted. The examples of ORNAMENT scattered through this series, being the most authentic, and usually the

most beautiful, are calculated to be of vast value to all whose business it is to augment the mercantile value of manufactured articles by the aid of the Fine Arts; and there is no "trade" which may not derive some advantage from this collection of prints—the cotton-printer, the tile-maker, the porcelain-painter, the carpet-maker, the paper-stainer, the wood-carver, the iron-founder, and a host of others should take the book for their guidance. It will communicate much knowledge, and supply "hints" in abundance.

Of Mr. Pugin, as an artist and an author, it is unnecessary to speak. It would, however, seem ungracious and ungrateful if we closed the latest of his productions without expressing our sense of his services in the cause of Art, and that particular department of Art-literature with which he is so conversant. He is not, however, a mere architect in theory: his ideas of excellence have been fully worked out; and proofs of his capacity to execute as well as plan are to be found in every county of England, and in many districts of Scotland and Ireland. His genius has been fully admitted, and there are few men of the age who have so completely succeeded in obtaining the suffrages of his contemporaries. That his heart is too much with things old, may be perfectly true; antiquity to him is, perhaps, more sacred even than nature; but it is very certain that to him we are indebted for much of the spirit that now widely prevails—a spirit which is producing excellence by preferring excellent models—preserving the honoured remnants of past ages—and, above all, teaching mankind the value of Art in high and holy places. We would by no means counsel the adoption of all Mr. Pugin's views—but reason and piety alike suggest the policy of adopting many of them. Every one of Mr. Pugin's works is fertile in useful and practical knowledge,—none of them more so, to a very large class, than the volume under review.

\* These examples are printed by Messrs. M. and N. HANHART, of Charlotte-street, Fitzroy-square, who are entitled to the highest praise for the perfection to which they have brought the beautiful art in this country. The extensive and increasing taste which at present prevails for a class of Art for which "printing in colours" is especially calculated, has led to its adoption by several lithographic printers—with more or less success; we are justified, moreover, in stating that none of them can as yet vie with the productions of the presses of Messrs. Hanhart; and we avail ourselves of this opportunity to give to their establishment the strongest recommendation it is in our power to bestow. This beautiful book—so full of their work—will supply ample evidence of their ability; here, however, the great essential has been accuracy: other publications may be referred to—and with equal force—as exhibiting their power to deal with subjects that require or permit exercise of the imagination.



MEMBER-EXHIBITORS OF THE  
ROYAL ACADEMY.

A FEW weeks ago we were startled to find in a provincial newspaper an announcement to the effect that the Royal Academy had recently resigned the privilege to which custom entitled each member, of hanging eight pictures at the annual Exhibition—hereafter limiting the right to six. "This alteration (we quote the journal in which the statement is made with an air of authority) cannot fail to be gratefully received by the profession generally." We confess we had some doubts on the subject; and therefore wrote for information to one of the members, who, in reply, stated that "such a resolution had been proposed in Council, and carried by a LARGE MAJORITY." We rejoiced to receive intelligence so welcome—so creditable to the Academy, and so beneficial to the profession at large. Our information was received at too late a period of the last month to communicate it then to our readers; but it was our design to express the feelings of satisfaction that must have been created universally among all who are interested in the subject (save and except the privileged few) throughout the kingdom. We should, however, have been grievously premature, inasmuch as we now learn, from the same source which confirmed the news in the provincial journal, that "the new regulation has been RESCINDED, and all remains the same;" i.e., the right of hanging eight pictures, and not six, has been re-established. This "rescinding" is deeply to be deplored. It is "confirmation strong" that the Royal Academy is regarded by its members as an Institution for the few and not the many; or, at all events, that the generous, just, liberal, and wise portion of the body is utterly and entirely powerless for good. We know it is the custom of the Academy to eneer at the term "public," to admit responsibility only to themselves, and to assume that neither Government nor people will dare to interfere with their corporate rights; and they undoubtedly act as if they were wilfully deaf and blind to the unequivocal signs all about them, that a more enlightened spirit is to pervade all institutions, private or public, that would avoid absolute ruin. "Want of room" has been the invariable excuse advanced by the Academy for the perpetration of such cruelties as, last year, made an exile, and nearly broke the heart, of one painter of genius, and consigned to comparative ignominy half-a-score of artists as good. And we accepted the resolution which "a large majority" carried—to take less room for themselves, and give more to others, as evidence of sincerity in wishing that the space were larger, so as to exhibit fairly and to advantage every good picture by an unprivileged exhibitor.

The resolution has, however, been "rescinded;" and we should be sadly wanting in duty if we did not raise our voices against the act—as one utterly incapable of explanation or apology. Our informant, indeed, states that "it was found that the works of members for the last twenty years did not average three a year, and therefore the regulation would be useless and unnecessary;" but if "useless and unnecessary," why was it made by "a large majority?" and, if useless and unnecessary, where has been the necessity for rescinding it? It may be—and no doubt is—true that the average contributions of members have not exceeded three. But how does this happen? Because some lions produce but one at a birth—such as Eastlake and Mulready; of such our only complaint is, that they contribute too few; and because some members never produce, or at all events never exhibit, any. Who ever saw at the Exhibition a work by Smirke or by Cook? or more than one or two of Allan (who contributes, as in duty bound, largely to the Scottish Academy, of which he is President)? or any of Cockerell (an architect, we know)? or any of Deering (an architect, we believe)? or any of Sir Robert Smirke (another architect, we are aware)? or any of Hardwick (another architect, we are told)? or any of Barry (as every body knows, an architect also)? or of H. Thomson (lately dead)? or of Gandy? or of Alston? or of William Westall? It is very easy to account for the fact that the average contributions of members amount only to three, when so many contribute none at all. How would the case stand, we ask, if each did send his eight,—which he may send, and which, we presume, he may insist upon being hung? We take for granted that the right to have eight hung—be the eight good, bad, or indifferent—does exist, and that the hangers can use no discretion concerning the matter,—not having the power to reject any. If it were not so, we

should not, year after year, have seen so many blots by "S. Drummond, A."

Let us see. There are—exclusive of sculptors, miniature-painters, and architects—about forty members and associates who are painters. Allowing eight to each, they would send in 320 pictures to hang; the number hung annually—exclusive of those placed in the miniature, sculpture, and architectural rooms, and the condemned hole called "the Octagon"—is about 550 (in 1844, 557; in 1843, 587; in 1842, 556; in 1840, 509);—so that for ALL BRITISH ARTISTS not members of the Royal Academy there would have been just 230 places. But our informant alleges—by mistake, for a more honourable gentleman does not exist—that, "on referring to the catalogues (and there is nothing like facts), it was found that for the last ten years no members but Sir William Ross and Mr. Chalon had ever sent their number." How stands the case in this respect? Let us see. We have not at command the catalogues of the last ten years; but those of the last seven years (excepting that for 1841) are now on our table. So far from the contributors of eight pictures being limited to the two miniature-painters, Mr. Chalon and Sir William Ross, we find that, in 1838, eight pictures each were exhibited by Briggs, Chalon, Geddes, Lane, Phillips, Pickersgill, and Reinagle; and seven each by Cooper and Etty. In 1839, the contributors of eight each were Messrs. Chalon, Phillips, Pickersgill, Patten, Ross, and Uwins; of seven, Messrs. E. Landseer and S. Drummond. In 1840, eight were contributed by Messrs. Briggs, Chalon, Phillips, Pickersgill, Reinagle, and Wilkie; seven by Stanfield, Turner, Knight, Chantry, and Cooper. In 1842, Messrs. Chalon, Pickersgill, Reinagle, and Ross contributed eight each; and Messrs. Collins, Cooper, Landseer, and Phillips, seven each. In 1843, no one but Mr. Reinagle sent his full number (there was, if we recollect rightly, a resolution—not "rescinded"—that each who sent in several should withdraw one). In 1844, the contributors of eight were limited to Chalon, Ross, and Geddes; of seven, to Bailey, Grant, Pickersgill, and Turner.

And now let us pause, and note the class of artists who usually contribute the full number of eight; the Portrait Painters—with their whole lengths and their half lengths and their "bishops' lengths"?—works that convey little instruction and no enjoyment. The average space occupied by this class of picture—amounting to about 50 annually—has been little less than a tithe of the entire of the walls of the three rooms; and in number nearly a tenth of the whole of their contents. These 50 portraits—the works of portrait-painters being members of the Royal Academy—are, be it remembered, all "sold" before they are sent in. Why they are sent at all it would be often very hard to determine: for no one will pretend to say that the fame of the producers might not be as fully sustained and as widely extended by placing two of their productions instead of seven or eight. Thus, year after year, Mr. Pickersgill and Mr. Phillips occupy each between 20 and 30 square feet of the galleries in Trafalgar-square, while Messrs. Eastlake and Mulready cover little more than 20 or 30 inches. The resolution to limit the number to six instead of eight, "carried by a large majority," was no doubt rescinded by the portrait-painters in the Academy, the only persons to whom the adoption or rescinding would have made any difference.

Those who know us, and can at all appreciate our motives, will need no assurance that we do not publish these remarks and details without considerable pain. CONSERVATIVE by education, habit, and principle, we shrink from the idea of aiding the adversaries of any established Institution. We know how dangerous it is to trust the business of innovation to the hands of enemies; the only way of averting so grievous an evil is either by the Academy reforming itself in time, or by the introduction of salutary changes into its constitution—emanating directly from the Government of the country. Who will hesitate to affirm that this latest error—this passing a wise and liberal resolution "by a large majority," and then "rescinding" it—is evidence incontrovertible that a REFORM is become absolutely necessary?

It will be our duty, ere long, to submit to Sir Robert Peel—the enlightened and truly liberal head of her Majesty's Government—the several facts and reasons that may sustain and bear out the view we reluctantly take of this important subject. He is the great protector of the Royal Academy, and will not encourage groundless and unmeaning attacks upon it, on the part of "rejected contributors" or disappointed candidates for admission; but he is

too intelligent, high-minded, and far-seeing a statesman not to listen to those whose motives can be no other than a desire to preserve the Institution, and so aid and assist British Art. The case of a society—unchanged and unimproved for nearly eighty years, consisting of precisely the same number in 1770, when the population of the British empire was about twelve millions, and the number of professional artists about one hundred, and in 1845, when the population has more than doubled, and the number of professional artists approaches two thousand—the case of such a society, we say, has never yet been fairly laid before Sir Robert Peel. The Royal Academy believing—or at least assuming to believe—that it was born perfect, and is perfect, will admit no necessity for change. The conviction that change is necessary must be forced upon them.

We have no fear but that Sir Robert Peel will apply a safe and a salutary remedy for existing evils.

## CORRESPONDENCE.

## THE CAST TO EXEMPLIFY CRUCIFIXIONS.

THIS justly celebrated cast, taken at the suggestion of Messrs. West, Banks, and Cosway, aided and assisted by Carpuet,—whose name alone is a host in any cause,—is worthy of consideration for the combined ingenuity and dexterity of the experiment. But, while equal credit is given to the head and heart of the projector and operator, the question naturally suggests itself, "Did the experiment, admirable as it was, solve the problem at issue?" I say suggestively, "No." the problem still remains unsolved; and must do so, in modern Europe at least, and I trust America, unless accident gives example of the truth. I humbly opine, also, that the exclamation of Benjamin West—"He had never before seen a human hand"—arose out of sheer haste and enthusiasm; ignorance in such a man, of such a profession, it could not be; for what special resemblance to a human hand (in its beauty) could the distorted hand of a flaccid corpse be, under such circumstances of dead-crimping rudeness? And I confess myself as much at a loss to see, except in the admirable execution of the work, the real cause of Gall's soliloquy: surely, a flaccid corpse—albeit nailed, while yet warmed by the remnant of life, to a cross—as little betokened the absolute cruelty of man—I mean by any extraordinary demonstration—as the face foolishly enveloped in a nightcap portrays the real agony of a suspended malefactor, in *articulo mortis*. I have myself taken a cast\* of an executed man, while yet warm, and as early as the sheriff dared place it in my hands; and closely watched—and, thank Heaven, only once in my life—as far as could be seen through such a veil, the expression really developed. My impression was indelibly fixed that, so little was seen, even by the analytic observer, if executions were to remain legal on the mere plea of example (though I personally question both the legality and utility), then the only means of effecting the object would be one which would be more brutal and brutalizing, in practical working,—viz., to uncover the face, and really show agony as it is developed there! But, to return.

If the ancient masters fell into a grand error in copying the rigidity of a dead model, which is unquestionable,—nay, it were more than error, a real absurdity and solecism, rarely practised by close observers of men and things,—the moderns will fall into a worse, by placing a blind reliance on this, intrinsically, unequalled cast. I grant that Mr. Carpuet did all which, in modern Europe, could be done towards removing the obstacles to correct study. We can neither stab a model on the cross to see its agony,—and I much question, though we did, if it could portray that agony precisely which nailing to the cross would inspire,—nor could we tolerate the savage development a Sultan of Turkey afforded to an English artist who had misdrawn a headless trunk, and left the neck too long by nearly half, that is, by giving a signal to an attendant eunuch to sever the head of a slave!

\* This was a more partial cast, but it effectually removed an erroneous opinion I had then formed, viz., that plaster casts of living subjects were good likenesses. They are ghastly and bad, infinitely less correct than of dead ones; in fact, a cast taken by Miss Wilson, some quarter of a century ago, from my face, gave poor Philosophy a worse description than Mirabeau gave of his own: "A tiger's head pitted with smallpox, and you will see Mirabeau."

+ I was a pupil of his rival, Brooks, in my youth, and therefore have known his talent long.

‡ Sir Thomas Lawrence frequently found great difficulty in giving the "individuality" of some commonplace sitters,—the intellectual as well as mer: corporeal cutters,—He conversed playfully with such persons, and watched the muscular expression narrowly; and when the countenance became "lighted up," with a few touches of the brush effected the desired end. Precisely as the muscles of the face portrayed the predominant faculty of the mind, I fancy the torture of the crucifixion of a living body would give a distinct development throughout the whole frame,—distinct even from that of the alleged stabbing of the model.

§ Infinitely more dexterously, by a sort of sweep from a hill to point peculiar to the Turks and Persians, than a certain gentleman amputated the head of Arthur Thistlewood.



before his eyes, and pointing with a smile of derision to the rapidly contracting muscles. I grant, also, you wish to place before the student a dead crucifixion, not a body in its agony with every living muscle sprung in its tortured frame; still, I humbly opine the body nailed to a cross while warm but flaccid, and what nurses call "limp," and therefore hanging as a dead weight by the flexors and extensors of the arms,—for both would be alike, as dead matter, strained,—could never correctly—however admirable as a cast—delineate the true lines and positions of a body nailed to that cross, and expiring in its awful agonies. And as to West's "beauty of the hands," surely, surely, the hands of the yet warm Legg must have been distorted from having supported such dead weight; while the actual crucifixion would be differently marked indeed. The muscles of the lower extremities and abdomen, in defiance of torture, would have so far supported that weight actively which the upper ones bore passively in the dead but warm subject as to mark decidedly the case.

It must be remembered that, if the razor be dropped from the clenched hand of the suicide in the last sad convulsive extension which marks the action of the extremities in such cases, the mind here has sought death—the result is natural. But where the mind clings to life,—and the *Salvator Mundi* exclaimed, "Eli, Eli, lama sabachthani?"—"My God, my God, why hast thou forsaken me?"—which surely warrants the idea,—then I say the muscles would, after death, assume very different aspects and lines. Here the muscles, to carry out the demonstration, would be so firmly sprung as to set with a vigour, a lifelike expression, not to be defined by dead and strained ones;—witness the babe drowned in its mother's arms in cases of shipwreck,—'tis still fondly clenched to her breast, so decidedly that in numerous cases of thus developed affection, which the study of shipwreck has brought under my notice, I never read of one case of the babe being dropped: and a marked distinction exists between intense cramp and the cramp of cholera feet, in expression, as collapse approaches.

Not to cavil at a splendid instance of the ingenuity of man, but to assist him humbly in carrying it out, I offer these passing remarks. Mr. Carpe and his coadjutors merit the thanks of society, and already have those of one who has devoted thirty years out of fifty to the service of mankind; and if more palpable and efficient means of doing so have not been adopted it is not the fault of

WILHELM DE WINTERTON.

## OBITUARY.

GEORGE C. SCOTT, ESQ.

THE friends of Italian Art have lately suffered a grievous loss in the premature death of Mr. George C. Scott. Mr. Scott was the son of a clergyman in Lancashire, and connected with many families of consideration in the west of Scotland. He was educated as a civil engineer, but before he could enter upon his profession he found himself incapacitated by weakness of sight from pursuing it with success. Some years ago he visited Italy, after disciplining his mind, by careful study, to appreciate the treasures of ancient and modern Art which enrich that favoured land. He was not long in discovering how inadequately those monuments and their constructors have been illustrated by the multitude of books professing to describe them, and he formed the resolution of devoting his time to supply in some degree these obvious defects. During prolonged and repeated residences in all the considerable towns of Italy he not only examined every object of curiosity, but, after making himself master of whatever had been written upon the surrounding district, he set forth to verify or correct the labours of preceding explorers. His perseverance in preliminary studies was equalled by the zeal with which he visited the most secluded and inaccessible spots, in search of some antique inscription or monastic fresco. He threaded the byways and mountain-paths, familiarizing himself with magnificent scenery and neglected monuments rarely looked upon by strangers. For many months together he wandered in solitude, cheered only by his enthusiasm, and welcomed by all who observed his gentle and unobtrusive manners. He rectified, from personal and minute observation, the reports of others, and tested by judicious criticisms their unwitting misrepresentations; nor did he ever consider his duty performed until he had visited at least three times every place of interest, to correct the crudeness of his first impressions. In this way he accumulated a vast quantity of notes, which he originally meant to give to the public in an artistic Guide of Italy, but out of which he latterly planned a general History of Italian Art. Another object steadily pursued by him was the formation of a library of Italian Art and Topography, and his bibliographical knowledge in these branches enabled him to amass a perhaps unique collection of such books. In this way he spent ten years, and began to look forward to the completion of

his researches as not far distant. But the hardships attendant on such a life, with the burning suns and wretched fare to which he too rashly exposed himself, had undermined a delicate constitution, and last summer he unwillingly suspended his pursuits, to seek the benefit of his native air. At Recoaro, in Upper Lombardy, where he had stopped to try the waters, a very painful stomach complaint of long standing, which he endured with stoical fortitude, cut him off on the 26th of last August, in his forty-second year. His amiable and disinterested nature was appreciated by many who would gladly have cultivated a closer intimacy than his reserved habits were calculated to encourage. His naturally fine taste and comprehensive memory were improved to an uncommon degree, and the rich stores of his knowledge were ever cheerfully imparted to all inquirers. He had by diligent study and long observation matured his critical powers, and brought them to bear upon painting, sculpture, architecture, and engineering, in all their branches. No one had ever so faithfully and so extensively examined the monuments of these sister Arts existing beyond the Alps; and, had time been granted for the execution of his plans, our language might have had the honour of first giving to the world an accurate and comprehensive critical work on Italian Art. We trust that his MSS. may yet be published in part, or at all events deposited somewhere for general reference. His very curious collection of books may, we fear, be dispersed, although it was his favourite hope that it might eventually be acquired by one of our public libraries.

HENRY JOSI, ESQ.

THE interests of the Fine Arts have sustained a severe loss in the death of Mr. Josi, the amiable and accomplished keeper of prints and drawings in the British Museum, which took place at his residence in Upper Wharton-street, Pentonville, on the 7th of February. His father, Mr. Christian Josi, a native of Holland, came to this country at an early age, and studied the art of engraving under the celebrated John Raphael Smith. He engraved many of the plates in a work of beautiful facsimiles of Dutch drawings, which he himself published, but soon abandoned the pursuit of this art in order to devote the whole of his attention to dealing in drawings and prints. So highly was his judgment esteemed, that, when the compulsory restitution of the different works of Art collected in the French metropolis was determined on, Mr. Josi was employed to select and restore to their respective owners the prints and drawings deposited in the Bibliothèque. Young as the late Mr. Josi then was, he accompanied his father, and was of considerable assistance to him; and he then, no doubt, laid the foundation of that knowledge of the value and interest of those classes of works of Art he afterwards possessed in so remarkable a degree. After his father's death, which took place about twenty years ago, Mr. Josi discontinued the business; and, on the death of Mr. John Thomas Smith, the keeper of the prints and drawings in the British Museum, became a candidate for that office. We believe his appointment had actually taken place, when, by high official interference, it was cancelled, and Mr. Ottley obtained it. This gentleman, however, held the post but a very short time, and on his decease, in 1836, Mr. Josi was immediately installed into his situation, to the great satisfaction of every artist and amateur in the country, by a very large number of whom his recommendation had been signed. Having obtained the object of his wishes, Mr. Josi set to work most energetically to increase the value and importance of the department under his care. How thoroughly he succeeded is well known to every visitor of the print-room, and is amply proved by the number of persons resorting to it for purposes of study and amusement, and now increased from a very few hundreds annually to many thousands. The additions made to the national collection of prints and drawings through his untiring energy have been enormous. It may be mentioned that to him alone are attributable the purchase of Mr. Sheepshank's collection of Dutch and Flemish drawings and etchings; the greater portion of the late Mr. Harding's fine prints; an invaluable collection of specimens of early mezzotint engravers; Raffaele Morghen's own collection of his works in all their different progresses; and one of the last occupations of his life was the attainment of Mr. Conningham's collection of prints by the early German engravers, the final accomplishment of which he did not live to be acquainted with.

Mr. Josi had scarcely completed his 44th year, and

it was hoped that a long career of successful exertions in the pursuit he loved so much was before him. This has unfortunately not proved the case, and his early death will be lamented not only by a numerous circle of private friends, but by every lover of the Fine Arts in Europe. By the artists and amateurs visiting the print-room his loss will be deeply felt, and will not easily be supplied. His kind manners, and the pains he took to exhibit and elucidate what was under his care, rendered him an especial favourite. We hope the trustees of the British Museum, with whom the appointment rests, will select a successor of as nearly similar qualifications as possible. We understand that Mr. Carpenter, the husband of Mrs. Carpenter the artist, is a candidate, and we have good reason for believing this gentleman to be eminently qualified to fill the situation. It is likely that his appointment will have taken place before this journal is in the hands of the public. We shall rejoice to record it. [For this article we are indebted chiefly to the columns of the *Morning Herald*. It was supplied by a gentleman who was intimately acquainted with the late estimable Keeper.]

JEAN BAPTISTE DEJONGHE.

THE death of this distinguished painter, without doubt the most talented of living Flemish landscape-painters, took place at Brussels on the 14th of October last. His career ever since his earliest appearance in the profession has been a series of triumphs and successes, having obtained medals from every institution to which he contributed his works in exhibition, particularly at those of Paris, Lyons, Brussels, Amsterdam, the Hague, and Vienna.

He was born at Courtrai, in which place he resided until the year 1840; after which he established himself at Brussels, where he became the head of a school. His remains were followed to the grave by the entire body of artists resident in Brussels. After the religious service the body was removed to Courtrai, where the authorities caused to be performed a mass, with music composed expressly for the occasion, and executed by the Royal Society of Music and by the most eminent of the profession from the capital. All the societies of the town, the members of the bar, of the communal administration, and the Academy of Arts assisted at the obsequies. M. Jean Baptiste Dejonghe died in his 59th year.

HORTENSE-VICTOIRE HAUDEBOURT-LESCOT.

THIS lady, whose death took place recently in Paris, has, during nearly thirty years, enjoyed the reputation of being one of the most accomplished female artists that ever adorned the profession. She was born in Paris in 1785, and became in due time the pupil of Lethiere, the severity of whose style scarcely admitted of the supposition that she could adopt that by which she was subsequently distinguished. When Lethiere was appointed Director of the French Academy at Rome, she also proceeded thither, unwilling to lose the benefit of the instruction of a master under whom she made progress, inasmuch that at Rome she produced works which obtained for her high consideration even at this early period. She exhibited first at the Louvre in 1810, and in 1812 she produced the 'Salutation of the Feet of the Statue of St. Peter,' and the 'Confirmation,' in the Church of St. Agnes at Rome,—two pictures which are now in the Gallery at the Luxembourg. In 1814 she became the wife of M. Haudebourt, an architect; after which she was appointed artist to the Duchess de Berri. Her works were all in genre and history, very numerous, and remarkable for the felicity with which the subjects were selected.

THEODORE GECHTER.

On the 10th of December this artist died very suddenly, after having spent the day in his studio. He is the author of the statues of the Rhone and the Rhine—two statues which ornament the fountain of the Place de la Concorde, besides many other public works of high merit. He was born at Paris in 1796, and became the pupil of Bosio, and subsequently of Gros.

[In proof of the exceeding ignorance of French writers upon Art concerning the Arts in England, we may notice the startling fact that in a list of "deaths of artists during the year 1844," published in a French journal of Art, there does not appear the name of a single Englishman.]



## BOOTS AND SHOES IN ENGLAND.\*

By F. W. FAIRHOLT, F.S.A.

WHEN Burleigh, in a complaining tone, and evidently tired out by the eternal caprices of his royal mistress, describes her as "sometimes greater than a man, and at others, in good sooth, less than a woman," how truly can we picture to ourselves the character and bearing of the extraordinary Elizabeth. Now earning her subjects' love and a still-enduring national affection by some wise act of justice or duty; presiding at council, in days of the greatest difficulty, with extraordinary judgment; or mounting her horse, and heading her troops at Tilbury, with noble boldness displaying to the world

"the stout heart of England's Queen,  
When Pope and Spaniard could not trouble it!"

While at other times, in melancholy contrast to all this, she would squabble with the ladies of her court on mere matters of love-making; imprison lords and ladies who dared marry for affection only; lay traps for ambassadors that they might praise her beauty and exquisite dancing when she had "fallen into the sere and yellow leaf;" and, worse than all, blacken her memory irretrievably, and excite the still-enduring dislike of our northern brethren by the foulest of murders,—the execution of the unfortunate Mary of Scotland,—and that done most probably by the operation of the same vanity which excited her to banish looking-glasses from the court lest "the Beauty of Queens," as her flatterers termed her, should too visibly see her own age and deformity. A strange mixture of contraries, of greatness and meanness, she carried a love for dress to as ridiculous an extreme as the weakest of her sex could have indulged in; and when a certain godly divine preached a sermon in St. Paul's Cathedral before her against unnecessary excess in apparel, she scarcely gave time for the service to close before reprimanding him for his temerity, significantly advising him, in future, to attend to matters much more doctrinal. At her death her wardrobe contained many hundreds of dresses, and those of nearly all fashions and nations were found there. With such taste in the Queen, extravagance in costume became popular in the noble, and sumptuous and quaint their dresses frequently were; but the feet appear to have been clothed much as they were in the reigns of her brother and sister before her. The materials of boots and shoes—the leather, the silk, the gold and embroidery—were rich; but the shapes remained almost unaltered, and the ornaments less elaborate than they were in many earlier reigns.



Three specimens are here given of various patterns and decoration. They belong to the latter end of the reign of Elizabeth. The first displays the large "shoe-roses" that were worn until the protectorate of Cromwell, and were made of lace, sometimes very costly, and occasionally decorated with gold and silver thread. Taylor, the water poet, alludes to the extravagants who

"Wear a farm in shoestrings edged with gold;" and Phillip Stubbes, the celebrated "anatomizer" of "abuses," declares that "they have corked shoes, pumets, pantoffles, and slippers, some of them of black velvet, some of white, some of green, and some of yellow; some of Spanish leather and some of English, stitched with silk, and embroidered with gold and silver all over the foot, with other gewgaws innumerable." The high-heeled shoes are alluded to by Warner in "Albion's England," as being

"Inch broad, corked high."

\* Concluded from p. 9.

They are also mentioned by *Hamlet*, when he salutes one of the lady-actors—"What! my young lady and mistress! By'r lady, your ladyship is nearer heaven than when I saw you last, by the altitude of a *chopine*." These chopines were of eastern origin, and may be seen upon the feet of Turkish ladies in the plates to the "Voyages of George Sandys," who travelled to the Holy Land in the reign of Elizabeth, and may still be seen upon their feet. We, however, obtained them from the Venetians. That whimsical traveller, Thomas Coryate, tells us in his "Crudities," 1611, that they were "so common in Venice that no woman whatsoever goeth without, either in her house or abroad; it is a thing made of wood, and covered with leather of sundry colours, some with white, some red, some yellow. It is called a *chapiney*, which they wear under their shoes. Many of them are curiously painted; some, also, of them I have seen fairly gilt. There are many of these chapineys of a great height, even half a yard high; and by how much the nobler a woman is, by so much the higher are her chapineys. All their gentlewomen, and most of their wives and widows that are of any wealth, are assisted and supported either by men or women when they walk abroad, to the end they may not fall. They are borne up most commonly by the left arm, otherwise they might quickly take a fall." The pantoffles or slippers were most used to protect the richly embroidered shoes from dirt.

The central figure of the preceding cut shows the leather strap with which the shoe was held over the instep, and the small shoe-rose or tie worn by the middle classes. The other shoe is a good example of the ordinary one worn by the upper classes during the reigns of Elizabeth and James. They were generally made of buff leather, the slashes showing the coloured stocking of cloth or silk beneath. James I. and his attendants wear such shoes in the woodcut in the "Jewel for Gentry," 1611, from which the full-length figure of his Majesty was copied for the sixth part of the Notes on Costume.

Shoes with similar roses, more or less full-blown, were thus worn during the reign of the First Charles. The shoes themselves do not appear to have been very expensive; but the roses and lacings and embroidery of course greatly added to their value. From the diary of expenses of a foreign gentleman, preserved in the museum at Saffron Walden, in Essex, which contains entries from 1628 to about 1630, and from which it appears that he moved in the highest circles in a two years' visit to England, we find entries of payments like the following:—

"1629. Two pair of shoes . . .	£0 6 6
One pair of shoes . . .	0 3 0
One pair of boots and shoes . . .	1 0 0

And elsewhere we gather the price of boots singly:—

"1 pair of boots, 11s.;"

which is about in the same proportion as the present prices, when the relative value of the money of that period and of our own is taken into consideration. Under the year 1630 the following entry occurs:—

"To a bootmaker for one pair of boots, white and red, 14s."

The boots probably were decorated with white tops, or *vice versa*. The boots of this period will be best understood by a glance at the accompanying cut of those worn by Bacon's secretary, Sir Thomas Meautys, from his portrait published by the Grainger Society, and which seem to be so entirely made for simple use that they leave no opportunity for explanatory description.



The ordinary form of boot at the latter end of the reign of Charles I., and during the stormy

wars of Cromwell, will be well understood from the following specimens, selected from portraits of leading men in the great struggle. The pair



here depicted are worn by "Robert Devereux Earle of Essex, his Excellency General of ye Army" in Holiar's full-length portrait. The tops are large and stiff, and are lined with cloth, a slight fringe of which peeps around them; the boots fit easily and lie in soft folds about the leg; the instep is

protected by a flap of leather, which continued upon boots until the reign of George II. They have thick, clumsy heels, and are square-toed. Ferdinand, the second Lord Fairfax, to whose family influences and dislikes Charles I. owed much opposition, of a kind fatal to his notorious breaches on that liberty he had sworn to protect, wears the boots here engraved. His



full-length figure has already been given in the 6th part of Notes on Costume, but the boots are on so small a scale as to warrant their introduction again. The large tops are turned down in order to display the rich lace

lining, and they are altogether good specimens of the fashion of that day. The tops of such boots were turned up in riding or turned down in walking, to suit the taste or convenience of the wearer. They sometimes reached to the knees, and the tops, when raised, covered them entirely, as in the example here engraved, from a print of this period, showing one leg with the boot turned down below the knee, while upon the other it is turned over, and completely covers the knee and the lower half of the thigh.



The reader who will be at the pains of turning to the number of the ART-UNION published

February, 1844, will see, upon the first column of the Notes on Costume, some very good examples of the ordinary boots worn in 1646. They are of two kinds, and in the extreme of fashion, although worn by Presbyterians and Dissenters; indeed, monstrous boots appear to have been the *amour propre* of the saints of that day: witness



the boots here engraved, and to be found upon the legs of the sturdy John Lilburne himself, in a print published during his lifetime. The expanse of leather in his extravagant tops would not disgrace a dandy of the "merry monarch's" reign, and it contrasts rather ridiculously with the tight, plain dress, narrow band, and cropped

hair in which John displays the Puritan. The courtiers of Louis XIV. were remarkable for their extravagant boots: their tops were enormously large and wide, and decorated with a profusion of costly lace. Of course the dandies and scamps comprising the court of Charles II. on the Continent adopted their wear, and introduced them in full excess in England at the Restoration. In the prints published by Ogilby,





A very ugly shoe came into vogue at this time, also imported from France, where it adorned the foot of the courtier. It had square toes, high heels, and enormous ties so stiffened as to stand forth at the sides of the feet for some inches. When the tie was not stiffened, it was



allowed to hang over the instep. Examples of each are here given: that last mentioned from Simpson's work on the "Division-Viol," 1677; and the other from Playford's "Introduction to the Skill of Musick," 1670.



During the reign of William III., shoes of the same fashion were worn, but they had not such ties, the upper leathers were higher, reaching far above the instep. Small buckles came into fashion, which fastened the boot over the instep with a strap; and the tie was occasionally retained merely as an ornament. One specimen is here selected from Romain de Hooge's prints, representing the triumphal entry of William into London. The very high heels were frequently coloured red, and that became indicative of dandyism.



The ladies' shoes of the period were equally unsightly, and when accompanied with a fixed elog must have been very inconvenient. The one here given, engraved from one in the "Gentleman's Magazine," vol. 67, will illustrate this. The clog is small, and fastened to the sole. Hone, in



his "Every-Day Book," has engraved one very similar, but having a small covering for the toe: it is made of white kid leather, calished with black velvet. He says, "that such were walked in is certain; that the fair wearers could have run in them is impossible to imagine." Randle Holmes, in his "Academy of Armorie," gives some specimens of such shoes. Hone copies one in the work already quoted, with the remark, "This was the fashion that beautified the feet of the fair in the reign of King William and Queen Mary." The old "deputy for the King of Arms" is minutely diffuse on "the gentle craft;" he engraves the form of a pair of wedges, which he says "is to raise up a shoe, when it is too strait for the top of the foot;" and thus compassionates ladies' sufferings: "Shoemakers love to put ladies in their stocks; but these wedges, like merciful justices upon complaint, soon do ease and deliver them." If the eye turns to the cut—to the cut of the sole, with the "line of beauty" adapted by the cunning work-

man's skill to stilt the female foot—if the reader behold that association, let wonder cease that a venerable master in coat-armour should bind his quarterings to the quarterings of a lady's shoe, and, forgetful of heraldic forms, condescend from his "high estate" to the use of similitudes."



Another cut will help us to understand the form of the boots worn during this reign. The first, with its loose top decorated with lace, and its extremely broad instep covering, is copied from Romain de Hooge's prints already described, and consequently belongs to the early part of the reign. The stiff jackboot beside it is taken from an equestrian portrait of the King himself. It is very stiff and formal, and exceedingly fit for a Dutchman to wear. They are both characteristic of the starched formality of taste and dress rendered fashionable by the rigidity of William and his court.



The ladies' shoes were sometimes decorated with a little embroidery, or with ornamental bindings and threads—such as the pair, of which one is here given from a print published in this reign, and which is the latest specimen of a kind of ornament greatly resembling the slashes of the reigns of Elizabeth and James. The second figure gives the more general fashion of those ordinarily worn.

During the reign of George I., the shoes seem to have increased in height and inconvenience, as



far as the ladies were concerned. Here are two very good specimens, copied from the engravings upon a shoemaker's card of this period, and are consequently in the first style of fashion: the maker declaring that "he makes and sells all sorts of boots, shoes, slippers, spatterdashies, double and single channel'd pumps, rich quilted shoes, clogs, and turned pumps of the neatest work and genteelst fashion." From the same bill we obtain the form of boot worn by horsemen ready spurred for riding; it is exceedingly stiff and ugly, and it is not uncommon to find the tops of light leather, the leg and foot being blacked as usual with the viscid blacking then in use, which gave no polish, and which was to be dispensed at every street-corner by shoeblacks, ready to clean the dirty shoes of beaux—a very necessary operation in the days of bad pavements and worse sewerage.

The works of Hogarth abound with good examples of the boots and shoes of the reign of George II. and the early part of the reign of George III. To enumerate each print would be useless; and no one who would know aught of costume at this period, either in the general mass or in detail, can lose time in looking over the whole of the works of the most thoroughly English painter, and the most original one the country ever produced. For the convenience of immediate reference, and as a sample of the rest, we here give a pair from his "Harlot's



Progress.' They are supposed to be turned out of the trunk of the unfortunate woman in her dying moments by the old nurse, who is too intent on an early share of what little plunder there is to be procured to attend to her dying charge. They are in the first fashion, with high tops and formidable heels—made to walk, but not to run, in.

In order to assist the reader in comprehending the shapes of shoes worn during the latter end of the eighteenth century, four have been selected from prints published between the years 1774



and 1780. The buckles became more richly ornamented, and were frequently decorated with jewels: the nobility wore diamonds, the plebeians paste. The shoes when of silk and satin were ornamented with flowers and embroidery, like the second one in our cut. Sometimes a close row of pleats covers the instep, as in fig. 3; and at other times a small rose is visible, as in fig. 4.



The figure here given from a real specimen will show the form of these shoes more clearly. The original is of blue figured silk: the heel is much projected, and in an unnatural way, and it is rendered more conspicuous by the way in which its support is pushed forward. This fashion of driving the heel beneath the instep became more prevalent as the heels became lower; and the figure here given of a fashionable and expensive make will illustrate this remark. It was probably executed about the year 1780.

About 1700 a change in the fashion of ladies' shoes occurred. They were made very flat and



low in the heel, in reality more like a slipper than a shoe. The engraving, copied from a real specimen, will show the peculiarity of its make—the low quarters, the diminished heel, and the pleated ribbon and small tie in front, in place of the buckle, which now began to be occasionally discontinued. The Duchess of York at this time was remarkable for the smallness of her foot, and a coloured print of "the exact size of the duchess's shoe" was published by Fores in 1791. It measures 5½ inches in length; the breadth of sole across the instep 1½ inch. It is made of green silk, ornamented with gold stars; is bound with scarlet silk; the heel is scarlet, and the shape is similar to the one engraved above, except that the heel is exactly in the modern style.

Shoes of the old fashion, with high heels and buckles, appear in the prints of the early part of 1800. But buckles became unfashionable, and shoe-strings eventually triumphed, although less costly and elegant in construction. The Prince of Wales was petitioned by the alarmed buckle-makers to discard his new-fashioned strings, and take again to buckles, by way of bolstering up their trade; but the fate of these articles was sealed, and the Prince's compliance with their wishes did little to prevent their downfall.

The cut here given of the shoes generally worn at the commencement of the present century by



ladies and gentlemen, shows the very small buckle that was usually seen upon the feet of gentlemen just previous to their final disuse.

We may dismiss the subject now with a very few remarks, as the present century scarcely comes within the province of description. But there is one boot which certainly claims some respect, as it belonged to another century, and has still retained a place in this, encasing the legs of many an honest farmer, as it is likely to clothe and protect many more. The top-boot, once the pride of the "bucks and bloods" of the latter half of the eighteenth century, is the article to which we allude. A pride was felt in its bright polished leg and its snowy top, over which much time and



of the Notes on Costume.

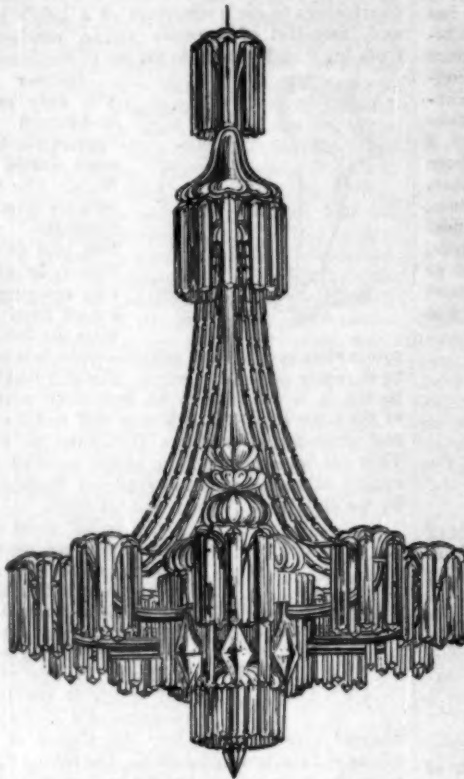
The Hessian boot, with its elegantly-cut top and pendant tassel, was the great pride of the dandies of the first twenty years of the present century. It was certainly as elegant a boot as was ever worn, and some few examples "still linger on." The Wellington became the rage after the battle of Waterloo, and still continues to be worn under the trousers; the Hessian derived its smartness from being placed over that article of dress; or rather over the pantaloons.

The constant custom of wearing long trousers (knee-breeches being now, oddly enough, confined to courtiers, footmen, and charity boys) has originated many articles combining the warmth of the boot with the lightness of the shoe. Thus, boots are covered with ornamental fronts and silk to look like the stocking, and the foot appears to be merely covered by a shoe. The universal adoption of caoutchouc, too, has spread to the shoe and dress-boot, for which it was peculiarly fitted; and the consequences have been a degree of elegance and comfort not known before.

We select the most modern of these improvements, the more particularly as it is the province of the ART-UNION to notice all such things. It is a gentleman's dress-boot, reaching to the ankle, and fitting tightly and beautifully, with no other security than the gore of elastic india rubber inserted at the side, which embraces the leg, but allows of freest motion, preserving the natural ease and elegance of the foot by a very judicious and simple contrivance.\* And so, with one foot on the verge of the present year, we take our leave of this subject.

\* This very useful and agreeable boot-shoe is manufactured, and was, we believe, invented by Mr. SPARKES HALL, boot and shoemaker, of Regent-street—an ingenious artificer. It has many qualities to recommend it:—First, it is drawn on and off in a moment, without the trouble of lacing or unlacing; next, it fits close to the ankle, to which it gives great support; and next, from the certainty obtained in following the form of the foot, in step, and ankle (from the absence of all the irregularities that result from uneven lacing), its appearance is always neat, and its durability is largely increased. The elasticity is obtained by fine wire as well as by india-rubber.

## IMPROVEMENTS IN MANUFACTURED ARTICLES.



Our monthly report under this head will be limited this month. We are, however, preparing examples of satisfactory progress in several branches of trade, and affording indubitable proof that the Fine Arts are rapidly influencing every class of English manufactures. Our readers are aware that our wish is to describe such productions as they appear—explaining their peculiar advantages as clearly as we can do, and calling Art to our aid in order that our explanations may be more intelligible.\* The Potteries—not only of Staffordshire, but those of Worcester—supply us with ample themes; and ere long those in glass will be as striking and as numerous. The woodcut above placed will convey some idea of a chandelier recently produced by Mr. Apaley Pellatt, at his manufactory in Blackfriars. It is formed entirely of pure clear glass; neither metal nor coloured matter being anywhere introduced. The effect is exceedingly brilliant, the long pendent drops reflecting the light in a very powerful manner; and yet with a degree of harmony that prevents any startling or disturbing results. The form of this chandelier is especially good; the "design," indeed, cannot fail to satisfy the critic in such matters, for it is based upon true principles. The subject of chandeliers, and the numerous members of its family, is one upon which we have already treated somewhat largely. Now that the great obstacle to their improvement has been removed by the wisdom of the Legislature, we may expect to see in all respects beautiful examples of Art. Mr. Pellatt is preparing (and that at immense cost) the chandelier for which a premium was obtained by one of the

\* "In pursuance of our plan, therefore, we shall notice every improvement in manufactured articles where the influence of the Fine Arts has been or may be exercised; and, wherever our notices seem to require the aid of explanatory woodcuts, such woodcuts shall be associated with them. We shall thus hold out a sure encouragement to improvement, in giving to such improvement that publicity which rarely fails to secure substantial reward; while, at the same time, recompensing the party improving by according to him that 'meed of praise' for which all good men labour; and, above all, we shall thus stimulate others to 'improve likewise.' Hitherto the manufacturer has had no medium by which he could make known the improvements in taste and external form to which his productions had been subjected; for the public journals—in Literature, Science, and Art—although reviewing, largely and continually, published books and prints, have completely overlooked the silent but powerful instructors which emanated from the factories of Great Britain."

students at the Government School of Design, engraved in the ART-UNION of August last. And to this branch of his interesting business he has paid especial attention.

CANDLE-BEARERS.—Connected with the subject of which we have been treating is this. Our example, however, is the work, not of a modern, but of an ancient, artist. A drawing having been sent to us by our foreign correspondent, we have thought right to engrave it, as suggestive to our English designers. The print pictures one of several "syrens as candle-bearers" which stand on the corner columns of St. Sebald's sepulchre, in St. Sebald's Cathedral, Nuremberg—the justly celebrated work of Peter Vischer.\* Our correspondent will transmit to us from time to time such productions of modern German Art, emanating from the various manufactories, as he may consider to supply useful suggestions to the British manufacturer and artisan. And we shall engrave such of them as we may deem worthy of the distinction. Thus, while we convey hints to others, from others we shall receive hints, and become serviceable to those who will have been serviceable to us. We believe, indeed, that, ere long, we shall be enabled to make this department of the ART-UNION especially valuable to the manufacturer, while truly useful to the public, by enabling the public to know where really good and beautiful productions may be obtained. Already we have been gratified to receive some assurances that our work—in this way—has not been in vain. We trust in the course of our career to find many such evidences

as are now before us that publicity has been followed by encouragement and reward.



\* The syren candle-bearers form part of the beautiful masterpiece of the celebrated Nuremberg artist, Peter Vischer (born 1460, died 1529). The object is the famous shrine of St. Sebaldus, in St. Sebald's Cathedral, in the same city. The whole structure is a miniature bronze chapel, of Gothic style, consisting of a rich fretwork canopy supported on pillars, beneath which, as in a metal bower, the relics of the saint repose, in an oak chest encased with silver plates. The additional pieces are superior to the bulk of the monument: for instance, the figures of the twelve Apostles, the syrens, a great many other fanciful representations, and, finally, an admirable statue of the artist himself.



# THE BRITISH INSTITUTION EXHIBITION, 1845.

In reviewing the present Exhibition we may not forget that it is an experiment; a new system has been adopted and tried for the first time; if, therefore, it had been a failure we should have admitted but little cause to be discouraged, inasmuch as many difficulties must have existed that will not occur again. On the whole, however, we regard the experiment as successful; the omission of all pictures that had been previously exhibited can hardly be said to have weakened the collection; while, unquestionably, it has thus obtained greater freshness and augmented interest. The principle is a good one, and ought to have been adopted, even if the result had been to diminish the attractions of the Exhibition. The Directors here have a far higher object to contend for than popular applause; but we feel assured that the result will be to promote equally the interests of the Artists and the Institution, while giving additional enjoyment to the visitors. Now, as we gaze around the walls, the eye falls upon no "twice told tale;" a few honoured names may be, in consequence, absent from the catalogue, but their places are well supplied by younger candidates for fame; while a few "men of mark" in the profession have, instead of sending old acquaintances hither, contributed works direct from the easel. We by no means, however, admit that the Exhibition is what it might—and ought to—have been; we cannot describe it even as satisfactory; although a comparison with Exhibitions of past years leaves us little to regret. Of the senior artists only a few have lent their aid; while of those who have usually contributed valuable works, some have withdrawn altogether, and others have supplied pictures they would be indisposed to submit as fair examples of their abilities. These drawbacks are easily accounted for: many are busily preparing for the approaching contests in Westminster-hall; and the majority are reserving their best productions for the Royal Academy, where there are likely to be many "vacancies" ere long,—to say nothing of the probability that, within a year or two, pressure from without will compel that body to increase the number of members and associates of which it is composed. The great evil, however, against which the British Institution has to contend, is the prevailing opinion that the fate of a contributor depends less upon desert than favour; that, if the pictures are not hung with a deliberate design to serve some and injure others, the ceremony of hanging is, at all events, a matter of chance,—any labour for honourable station being time and talent thrown away. Most unhappily "the Directors" take little or no interest in a procedure upon which the fate of two or three hundred artists depends. In this country an aristocracy of mind is not recognised by an aristocracy of rank: he who writes a good book or paints a good picture is regarded in much about the same light as he who produces a more durable clothes-brush than his neighbour-tradesman. The acknowledgment is humiliating, but the fact cannot be gainsayed. We understand that, this year, the "hanging at the Institution" was left entirely and altogether to the keeper and deputy-keeper, Mr. Seguir and Mr. Barnard; that there was not, either directly or indirectly, any interference on the part of any Director. Whether this has arisen from confidence in their officials, or apathy upon the subject, we must leave the public to judge. We repeat, that the noblemen and gentlemen who have voluntarily undertaken the duty of protecting and encouraging British Art—as far as the means and position of the British Institution can—and by whom that duty has been neglected, are as guilty of any evil that may arise in consequence, as the physician would be who, having the care of a hospital, permits the patients to die because it was not his convenience to prescribe medicine for their cure, and whom he had consequently left to the sole charge of a couple of ignorant nurses. Still, we cannot but admit that this year the "hanging" is less obviously culpable than it has been hitherto. Some unaccountable "mistakes" have been made—such, for example, as giving to No. 298 one of the poets of honour, and condemning No. 401 to oblivion in the South Room. But cases of partiality or inability to comprehend excellence are not so numerous or so flagrant as they have been; and we must receive even a small evidence of improvement as a great gain.

The Exhibition contains 521 works—of which 12 are in sculpture. This is an increase of 80 over last

year's assemblage; yet no fewer than 277 have been returned to their respective owners.

This brief introduction to the Exhibition of 1845 will suffice. It supplies no strong or permanent feature for comment. There is not a single high-class picture in the collection; no attempts at loftier intellectual efforts (with perhaps one exception) have been made; neither are we supplied with conclusive evidence of greater industry or more energy in the pursuit of knowledge; no one seems to have striven to strike out a new path to distinction; there are few failures, indeed (proofs of "falling off" being as rare as evidence of large advancement), but there are no great efforts—efforts that shall elevate our school and become the landmarks of our epoch. We maintain that we are somewhat justified in expecting all that we do not get. Never have artists enjoyed so many advantages of obtaining information, and thence improvement, as at the present time: every part of the Continent is now accessible upon terms so low as to bring all the best collections of the world within eyesight, as it were, of the young English painter; the printer is labouring for the education of the artist a hundred times where formerly he worked but once; schools of all kinds are springing up about him; anatomy is no longer a science at the command of a chosen few (witness the lectures of Mr. Rogers, illustrated by living and dead subjects, of which artists may avail themselves for "next to nothing"); in short, to every avenue to knowledge there is a guide for those who would pass the open portals. Moreover, until very recently, there was no national recognition of the living and labouring painter. Honours to artists, accompanied by substantial rewards, have already emanated from the State. Ere long, probably, the State will be the only source of distinction—taking into its own hands the duty of fostering, encouraging, directing, and recompensing the Arts. There are, then, many reasons why we might be justified in expecting a far better Exhibition than this year is supplied by the British Institution; although we are by no means disposed to regard as a failure the experiment of refusing to receive pictures that have been already publicly seen—an arrangement which cannot fail to be beneficial to the Institution and the Profession.

No. 1. 'Decoy-man's Dog and Ducks,' E. LANDSEER, R.A. The dog is left in charge of the ducks, which are lying round him—he being the keystone of the composition. The countenance of this animal is deficient of that keen expression of worldly cunning which the artist almost always, and most appositely, gives to his dogs of the terrier kind. The ducks are very skillfully drawn; but there is so much care in the painting of their plumage that it is difficult to suppose them dead—a breath would displace the breast feathers of the drake. Some of the touches here are microscopic, while the bright green of the head is broadly and freely touched upon over a luminous emerald ground.

No. 2. 'La Cephaline,' J. INSKIPP. A female head of a character similar to those which this artist has in foregone years exhibited. The rich glaze thrown over the features, and the red drapery in which the figure is enwrapped, derive infinite value from the dark smoky background by which the whole is thrown out. It may be said that there is a somewhat of monotony in these heads; we can, however, always admire their grace, sweetness, and highly artistic treatment, although we have very often to regret the studied carelessness and want of finish by which they are characterized.

No. 4. 'On the Lago Maggiore'—a sketch, C. STANFIELD, R.A. This is a smaller production than Mr. Stanfield usually exhibits. It is delicately termed a sketch, although manifesting much nicety of finish. The water of the lake is perfectly at rest; and here is the legerdmain of the whole: it is thinly painted, but deep, clear, and gently repeating every light and shadow which falls upon it. The distance is closed by hills, by which the remote horizon is gently broken; but these parts of the sketch are by no means so successful as the lake.

No. 6. 'Gateway of Saltwood Castle,' W. FOWLER. A very effective landscape, bearing indubitable evidence of truth.

No. 9. 'On the Medway,' G. STANFIELD, jun. This simple river-side scene and its ordinary materials are presented in a manner extremely agreeable by this young painter. It is a work of good promise; we hail it as a pledge of a great hereafter.

No. 10. 'Gipsies,' J. GILBERT. There is a wild abandon about this picture which will remind the spectator rather of the Bohemians of the stage than

of those of the wayside. The work is, *primâ facie*, more remarkable for its rich and oft-repeated reds, than its variety of character. It had been well to have termed this work a sketch, for it is more slight than many which are so called. In the female heads there is much sameness of expression, but as a whole the subject is dealt with in a strongly independent and somewhat original feeling.

No. 11. 'Fruit,' G. LANCE. A small production of the highest merit in this particular department of painting, in which this artist excels all other competitors of all times and schools.

No. 13. 'Hope's Crisis,' ALEX. JOHNSTON.

"Hope springs eternal in the human breast."

The subject is a proposal of marriage made by another Duncan Gray (for the figure of the wooer reminds us strongly of representations of this character) to the object of his affections. The scene we may suppose to be the ordinary apartment of a farmhouse. In the figures there is much good drawing, and the expression is generally unobjectionable; but the colour and perspective of the picture are extremely faulty. The floor of the room appears to be heaving 'up, and the maiden to be falling from her seat. With respect to colour the work is flat to a degree—even the flesh is cold and chalky.

No. 18. 'His Majesty George IV. visiting the Field of Waterloo, attended by his Grace the Duke of Wellington, in 1821, on his return from Hanover,' B. R. HAYDON. There is much learning displayed in this picture; but unfortunately its merits are outweighed by its defects. Waterloo is a fertile field for this artist. The picture is rather large, the King and the Duke being, of course, the foreground figures, for they are accompanied by a *cortège*. George IV. is the nearer: he is presented in profile, and the likeness is striking; but of the Duke we can by no means make the same observation, inasmuch as he is here described—albeit wearing an ample cloak—as a much taller and larger man than he ever was in his best years. This work, like so many others by the same hand, is broadly marked—*passim*, with the caprices of painting. The neck of the horse upon which the King is mounted seems to be taken from the Elgin marbles; and so small are the hoofs of that of the Duke (Copenhagen, perhaps,) that we are persuaded that a horse of such proportions would be in constant danger of falling; notwithstanding, however, all this, there is yet much skill and abundant knowledge displayed in the work.

No. 19. 'A Native of Salonica,' S. A. HART, R.A. A study of a male figure in oriental costume. He is seated, and holds before him what we may presume to be a cherry-stick pipe. The work is marked by the utmost poverty of style and feebleness of drawing.

No. 23. 'A Fresh Breeze,' J. WILSON. A small picture, which in colour is almost a monochrome, being painted with scarcely anything else than graduated blue-black, and hence extremely cold. It is in manner nothing beyond a sketch, rubbed in with much natural truth.

No. 24. 'Hastings Beach,' painted on the spot, E. W. COOKE. Boats, cliffs, and a portion of the town are the features of this picture; these are painted with a more subdued effect, but with not less truth, than characterizes the works generally of this artist.

No. 26. 'Fruit,' G. LANCE. This composition is made out of grapes, peaches, a basket, &c., all most felicitously studied, the fruit especially being painted with a delicious freshness as closely imitative of nature as is possible to be attained by human means.

No. 27. 'Dance at Xanthus'—sketch for a large picture, W. MÜLLER. We know of no other artist who could succeed in giving to such a scene as this the peculiar interest it here excites. The painter has recently returned from a lengthened tour in the East, and this is, of course, a leaf from his rich portfolio. The figures are the dancer—a youth in Greek costume—and a number of musicians and spectators seated around in a single row. It is a paradox of vast power, being almost without colour in the nearest parts, and yet in these parts its colour is forcible and most harmonious; but the beauties of the picture go beyond this: the sky and the distance are inimitably worked out.

No. 28. 'The Café,' G. B. MOORE. When an artist condescends to celebrate a café, the want of a subject must have been most severely felt. Such a picture can surely be only intended to hang in the place it represents.

No. 32. 'The Park,' T. CRESWICK, A.R.A. This picture is so small that there is in it no space for the



distinctive beauties of the artist's style. The view, by the way, is rather that of a garden walk.

No. 35. . . . . H. LE JAUNE.

"But they shall sit every man under his vine, and under his fig-tree."—Micah iv. 4.

Many admirable passages of this work exhibit great power, but the general tone of the picture declares a yielding to conventional style—a departure from the resolute originality which prevailed in earlier works of the artist. In the immediate foreground there is a family of three figures, man, woman, and child, made out more with regard to prettiness than truth, and very far on the feeble side of that more rigid treatment suggested by the passage standing in the place of a title. The high merit of the picture is the figures sitting under the tree; but they are like ghosts at a festival: they are with those by whom they are surrounded, but have nothing in common with them. In these figures there is much knowledge, but they remind us too strongly of a foreign school.

No. 37. 'The Ascension'—sketch for an altar-piece, ROBINSON ELLIOT. This is one of the sketches sent in upon the occasion of the late competition at Bermuda, which has already been noticed in the ART-UNION. Of the merits of the production little that is favourable can be said.

No. 39. 'Lucy Lockit,' A. MORTON.

"When young at the bar you first taught me to score."

The figure is life-sized, and painted on a three-quarter sized canvas—a most injudicious manner of treating such a subject. The work cannot be classed among the most successful of its author.

No. 40. 'A Highland Home,' J. P. PHILIP. A cottage interior, of which the multifarious items are described with much spirit. Two figures—a Highland peasant and his wife—are present: the former about to commence his morning brose or midday kail, before which he reverently lifts his bonnet and says grace. The picture is sketchy, but forcibly painted.

No. 41. 'The Ballad,' F. STONE. The ballad is read by a maiden, who has thrown herself down by a spring, whence she is come to procure water. The face and neck of the girl are painted with a beautiful pearly purity of hue consonant with the character of the features, but somewhat anomalous with other circumstances of the picture—a work of merit, but one that will not bear comparison with others by the same hand.

No. 42. 'Low Water on the Beach, near St. Leonard's—Evening,' A. CLINT. A view over an extensive flat—a kind of perspective often selected by this painter. The foreground is hard, brown, and exceedingly spotty—the whole, in short, is among the most faulty of his productions.

No. 44. 'Belgic Galliot aground on the Shallows off Bergen-op-Zoom,' E. W. COOKE. This is a most difficult subject to which to give its just signification: common observers would not understand, from the movement on board and other circumstances, that the vessel had just taken the ground. She is painted with the nicest precision; it seems, however, to be blowing a stiff breeze, an effect which is not supported either by the water or the sky.

No. 50. 'Parisina,' FORD MADDOX BROWN. The title is accompanied in the catalogue by a lengthy quotation from the poem whence the subject is derived. It is the passage in which Parisina is described as dreaming when she mutters,

"In her unrest,  
A name she dars not breathe by day."

It is an effort for a Della Notte effect, to which everything else is sacrificed. The Parisina is coarse and heavy to a degree; and the male figure looks down upon her, not with the withering glance described in the verse, but with the numbing glare of besotted ruffianism.

No. 51. 'Shylock,' J. P. KNIGHT, R.A. This picture is in every part made out with the finest feeling in the executive of painting; but Shylock looks somewhat more of a gentleman than we would have him—seems to be moved by a slightly ruffled temper, rather than inwardly writhing in imagination over his bleeding victim. Moreover, his phenological development is strangely inaccurate. We have here the organs of veneration and benevolence large. In short, but for the beard, we should scarcely have considered the subject a Jew; and the scales only suggest Shylock. At all events,

"This is not the Jew  
That Shakspeare drew."

No. 53. 'Morning on the East Coast,' W. A. KNEEL. This picture is extremely luminous, without being at all warm. It presents a sea heaving under the influence of a fresh breeze. The whereabouts is

somewhere near the mouth of a harbour, if we may judge from the light collier steering seaward, and but just hoisting in her boat. The effect is generally finely felt, but the volume and liquid character of the water are injured by being over-spotted with spray.

No. 54. 'A Wood Scene,' J. LINNELL. By far the best production of this able and excellent painter. It is much like composition, but composition of this kind must always be valuable. It is scarcely so much a wood scene as a scene near a wood. In the near part of the work, which is in shadow, are seen some figures; and about the centre of the canvas rises the principal object—an ancient and now denuded trunk of what we may suppose was once a noble tree. The style of the artist carries us back to an earlier period of English landscape art—being painted with careful freedom and extremely rich in colour. There is in this work nothing of constrained character; yet every portion of it has been studied with deep and attentive thought, and worked out with elaborated purpose. It exhibits a rare blending of genius with industry; a trusting nothing to chance, or to that which often means something less certain than chance—EFFECT. On the whole, the picture may be safely pronounced to be the most meritorious of the collection this year exhibited. We trust it will fall into worthy hands; for hereafter it will be referred to as an achievement of the age.

No. 55. 'Eel Traps on the Thames, near Shiplake, Oxfordshire,' A. W. WILLIAMS. The objects here compose well enough, but the artist has not been able to avail himself of this advantage. The trees on the right of the picture look dead from want of colour, and the water falls in opaque and streaky threads.

No. 59. 'The Widow's Benefit Night,' F. GOODALL. We have more than once represented the additional interest which the works of this distinguished young painter would acquire from home treatment; and we are at length gratified to find that he seeks matter for his pictures at our own threshold; hence such a subject as this, so admirably treated, is doubly effective in the exquisite piquancy of even its minutest details. The scene is an Irish merrymaking, in which, true to every proverb old and young, the artist shows Irish nature effervescing beyond all human nature. The scene is an interior, of the better sort we may say; and the vogue of the moment is a jig danced by two of the young people, for many of the company are old, but still boisterously happy. The "boy" is dancing, body and soul—his feet thrust into bits of untanned cow-skin. What wear and tear, outward and inward; for he threatens to shake off the shreds that stand as an apology for raiment: it is fatiguing to contemplate the movement of this figure. But, mingle where we may in this interior, every figure presents a study which is beyond all praise. There are some surpassingly beautiful groups of children lying in the immediate foreground, and distributed in nooks, here and there knots of old and elderly figures, painted in a manner which has never been excelled. As a whole, the picture is beyond all eulogy: the facility of its composition, and the working out of the whole of the detail, evince genius and executive power of the highest order."

\* We are tempted to the undignified course of printing—in a note—the comments of a friend with whom we examined this picture,—and who may be regarded as somewhat of an "authority" concerning Ireland and matters Irish. "The picture riveted my attention and absorbed my sympathy from the moment it caught my sight. I saw, at once, that it was thoroughly Irish; and the first impression of its high merit and rare truth has grown upon me since. It delighted me by its treatment as a whole—abounding in Irish character and life—the unthinking humour—the joyous animation of the country! The couple in the centre are as full of 'rollicking' existence as Irish 'boy and girl' ever were; yet the distinction between the 'tare-an-ounty' wandering rapparee—who, though a perfect hero of the dance, a genuine, hearty, brave, and 'honest boy,' will never have too much care for the 'creature comforts' to appear otherwise than in tatters—and the coy and delicate girl whose half-averted face tantalizes as a dream of beauty—the distinctive character between these two is preserved with wonderful fidelity. The long drapery of the girl, despite her bare feet indicating one accustomed to cottage duties rather than field labour,—while the 'Irish Ferret' is one of those 'boys about the place' who are everything to everybody and nothing to themselves! The piper and his 'tail' are perfect. You never looked into a tent at fair or pattern without seeing that identical piper, so elevated—"pumping" up the music to panting dancers 'for the dear life.' The dispenser of mountain dew; the table (such a genuine table!); the print of the 'Liberator' pinned to the open door—the door so real in its nationality that it looks as if too hospitable to shut; the aged faces marked with either shrewd-

No. 60. 'The Cottage Door,' H. M. ARTHUR. Simple to the letter of the title. The colour, however, is flat and monotonous throughout, although the style is spirited; and the subject manifests rightly directed feeling and thought. This young painter is making rapid way.

No. 63. 'The Old Mill,' T. CRAWFORD, A.R.A. A close scene—the mill being a low venerable pile of now almost loose stones, not one of which will the artist spare—even in the foreground every stone is a portrait, painted with the utmost care to make it as hard and as like as possible. Everything in this picture seems very old—the water even is stale and decrepit—the place, in short, "looks curst," and we leave it with pleasure to gaze up to the more happily-toned clouds. Homely as the materials are, they are brought forward with a seasoning of mysticism which has with it a peculiar charm.

No. 64. 'Solitude,' W. LITTON. This is a composition of which the principal objects are some classic ruins rising immediately from the brink of a river, whence is broadly reflected the light of the sun, a few degrees above the horizon. The water has been painted upon a principle that has left it milky but not brilliant. There is poetry in the conception, but it is a work of the kind that is most valuable when brought forward with nicety of detail.

No. 68. . . . . F. GRANT, A.R.A.

"There's nought in the Highlands but sycohes and leeks,  
An' lang leggit callants wantin' the brecks."

This distich of the old Lowland song accompanies a small full-length portrait of a gentleman habited in the Highland costume, whose degree is announced by the two heron feathers which decorate his bonnet. The figure is standing; and we cannot help observing the too prominent difference of touch which exists in various parts of the picture. The features, for instance, are very carefully painted; but neither in the dress nor in the background is the same nicety perceptible. The latter-mentioned part of the picture is very thinly painted; and when two styles are so obvious in a picture of this kind, its value is more or less diminished. We more than suspect that two pairs of hands have been employed to produce the work.

No. 70. 'Sandbank near Quillebeuf, on the Seine—Craft waiting for Wind and Tide,' E. W. COOKE. The Seine is not so broad at Quillebeuf as it is here represented—the opposite shore being thrown considerably into distance, according to the principle upon which so many of the pictures of this artist have been recently painted. The tide flows here very rapidly, and its approach is admirably described on the patch of sand in the foreground.

No. 71. 'Desolation—Scene on the Pass of the Mercadeau, Pyrenees,' W. OLIVER. The word "desolation" is not intelligible as a title to this work, which exhibits the descent of a storm-cloud, and its bursting over a pass overhung by rugged cliffs, to which any convulsion must give a more practicable aspect. The foreground of the picture is well composed and carefully painted, but the manner and the colour savour much of water-colour drawing.

No. 72. 'The Forsaken,' J. FITZGERALD. A child sitting crying on an upturned clothes-basket while her brother is amusing himself with his companions. The drawing is accurate; the colour somewhat flat.

No. 74. 'Rouen,' C. R. STANLEY. This is a view

ness, or humour, or gossip, or a mingling of all; the whispering lovers 'cushin machroosing' to the left; the crouching children beaming with that peculiar beauty which I fancy an Irish child only can possess,—I mean the beauty of an arch yet most loving and tender expression,—the fun and humour lurking about the mouth, and the soft, fond, imploring gaze of those Irish grey eyes!—The widow, whose child is clambering to her lap, is the sorrow so gently shadowed forth; there is here no attempt to be dramatic, the face is neither young nor handsome, but very, very patient; her friends and neighbours have assembled to do her service, and she is gratified—her benefit is a bumper—for the Irish poor are never niggards to each other. Again and again I returned to the picture, and I blessed the young painter who had portrayed my humble country people without degrading them. All is rustic—but there is nothing vulgar. The every rag hang about the wearers with an air of indifference amounting to positive grace; every face is Irish, yet every face is different: there are the chubby cheeks and flat, broad noses of Munster, mingled with the green of Connaught, and one or two of the long dark faces of half Spanish Kerry. It surprised me, I confess, to find an English artist so thoroughly comprehending Irish character—so faithfully portraying not alone its broader and wider traits, but its more minute peculiarities. I cannot point out a single passage in the work, a single bit of matter of any sort or kind, that I would fain see withdrawn as not entirely Irish. The picture is, to my mind, one of wonderful merit; I have never seen any production of Art that so completely realised a purpose.



of Rouen from the right branch of the Seine, whence is seen beyond the city the acclivity up which winds the road to Havre. The principal objects are, of course, St. Owen and the Cathedral, which rise from the wilderness of house-tops by which they are surrounded. The effect is that of a sunny morning, but the sunshine is extremely cold and watery, and the whole wants breadth of treatment.

No. 75. 'Near Reading, Berkshire,' A. PAINST. We cannot understand how a picture like this can have found a place here: it is impossible to conceive any thing more disreputably bad in every way.

No. 77. 'Study of a Head,' J. LILLEY. A profile of a girl, not very lifelike in colour, but well drawn, and masterly in character and expression.

No. 80. 'A Mountainous and Rocky Scene' composed from Westmorland Scenery—Effect of Afternoon, R. R. REINAGLE, R.A. For a picture it is not enough to throw together what may be considered a few picturesque-looking masses, with a stream and a distance. This is evidently a mere studio production, bearing not the most distant approach to the truth or freshness of nature.

No. 81. 'Scene in Mar Forest, Aberdeenshire,' J. P. PHILIP. An upright picture, in which are exhibited some well-grown pines, the ample boles of which are lighted by the rays of the sun. It is painted with much boldness and decision, and the effect has been successfully studied.

No. 82. 'The Miser,' J. STEPHANOFF. A small picture, less mannered and more carefully finished than any we have of late seen by the same hand.

No. 83. 'Study of a Child's Head,' Mrs. W. CAMPBELL. A portrait, coloured with much natural truth, and characterised by that free style of handling which distinguishes the works of this lady.

No. 84. 'Melody,' C. DUKES. A youth is here playing a pipe, the melody of which is attentively listened to by a maiden sitting near him. The two figures rise in relief against an open background; they are very agreeably treated, and manifest considerable ability, but somewhat more attention should have been given to the drawing of the hands, and other "minor" details.

No. 89. 'The last Ripening Sunbeam,' G. LANCE. The sunbeam enters the grated window of a larder, and falls upon a group of fruit, consisting of a pine, some grapes, pears, &c. It is impossible that the effect could be more exquisitely represented; and such is the fidelity of imitation, that the minute distinctions of the species of the fruits are preserved.

No. 90. 'Dort (Morning)—Mynheer's Yacht becalmed,' E. W. COOKE. This, we presume, is the yacht of the burgo-master of Dordrecht, which is fitted with the universal sea-wings, although not a very probable sea-going craft. This is sacred ground: every foot of it is proud of having been painted by one Albert Cuyp. The effect of calm in this picture is well preserved; but, frequently as this artist presents this aspect, there is yet no recent picture so sweet as that of last year.

No. 93. 'The Footway to Church,' A. MONTAGUE. A small picture, much like composition, and more remarkable for *abandon* of style than natural truth.

No. 94. 'Cupid looking after the Gold-fish,' W. ETTY. This is evidently a mere study, to which a title is given—a title going beyond the habitual gravity of the artist. Cupid is a child most awkwardly seated in a shell examining attentively two red fish, that would excite the curiosity of others more skilled in ichthyology than he ever was. We have to observe of the single-figure pictures of this distinguished painter, that they are never more than academy studies, and very unlike those compositions upon which he bestows thought and a little mechanical finish.

No. 95. 'Coast Scene,' C. DUKES. A companion to No. 84, to which it is on many accounts preferable. The artist will have to dread the danger of being "petite" in conception and execution; or, if he means to be occupied exclusively with "neatly"-produced works, he is likely to excel.

No. 101. 'The Magra, looking towards the Carrara Mountains—a sketch,' C. STANFIELD, R.A. A small view, wherein the foreground is low, flat, and under water, while the distance is closed by lofty mountains. The peculiar charm of this sketch is that of its being a perfect transcript from nature.

No. 102. 'Scraps from a Burgomaster's Table,' G. LANCE. This is the most exquisitely-finished production which this artist exhibits. It represents, as usual, fruit and other objects, painted with more than ordinary care.

No. 103. 'A Gondola Race,' J. HOLLAND. A

good example of an artist who always exhibits marked ability, and whom we rejoice to find getting rid of that mannerism which marred some truly great works.

No. 104. 'Fecamp Herring Boats going to Sea—Cliffs of Etretat in the distance,' E. W. COOKE. A lugger standing out with main, fore, and mizen sails set, but with little wind to fill them. There is more transparency in the water than in that of many other pictures by the same hand; and the sky and clouds are painted with more spirit.

No. 109. 'Sea View,' MILES E. COTMAN. This is so much like the modern Dutch marine school that it may be said to be Dutch in every thing, for the character of the view is precisely such as is everywhere prevalent in North Holland. There is merit in the picture; but the merit is that of imitation, as it is painted, according to the recipe of Old Vanderelde and his followers, in little but black and white.

No. 110. 'Old Mill,' H. H. H. HORSLEY. A failure at imitating Creswick.

No. 114. 'King Henry VIII., act iii., scene 2,' J. GILBERT.

"Norfolk.—So fare you well, my little, good Lord Cardinal.

Wolsey.—So farewell to the little good you bear me."

The subject is the last part of the scene between Norfolk and Wolsey, in which the former has demanded that the great seal be given. Norfolk departs with the above farewell, and Wolsey is left to his famous soliloquy. The artist is right in giving full value to Wolsey's "long coat"—as Surrey calls him "a scarlet sin;" but, although we know that red best supports red, we cannot admire the crude and unsubdued glare of the picture. It is powerful in many points; and there is in the cardinal's bearing sufficient of the *ego et rex meus*; the features are not those of Wolsey.

No. 115. 'The Ascension,' W. RIMER. Another of the sketches made for the Bermondsey competition, in which the figure of the Saviour is posed in an attitude extremely ungraceful. The proportion which the limbs bear to the body is inaccurate: they are much too large, and the artist has laboured to mark them by peculiarities that should have been avoided.

No. 117. 'Coasting it,' W. PARROT. The subject borders upon caricature—being two children navigating a horsepond in a washing-tub. The scene is a farmhouse paddock; but every item of the composition is very badly painted.

No. 118. 'The Campagna of Rome, with a distant View of the Apennines,' W. SIMSON. Rather a large picture, in which the face of the country is accurately described; but the manner is somewhat hard and cold. The foreground is occupied by travellers and a goatherd, who are all presented in faithful character.

No. 119. 'Landscape—a Recollection of Early Days,' W. L. LEITCH. This work assumes the earlier style of Italian landscape art: the foreground is thrown into strong shade, which is opposed to the light of the distance. The severity of this style of Art is but little relished or understood—its very asceticism is repulsive.

No. 124. 'A Water Mill,' H. BRIGHT. Beautiful as this picture is in many of the most seductive qualities of accomplished mannerism, we cannot overlook the disproportionate materials of which it is composed—for it seems to be composition. The huge masses of loose rock in the foreground make the cottage look diminutive, and we know that this is not intended—nay, even the hills which close the scene seem nothing to them. The colour is brilliant and luminous, but not natural; and the *chique* of the palette-knife painting is most perfect, but not characteristic. The yellow gable of the mill is a repetition of last year, and the perspective is inaccurate; yet, with these objections this picture exhibits a greater command of the means of the picturesque than any other in the Exhibition.

No. 126. 'A Study,' W. SALTER, M.A.F. Five negro heads, perhaps suggested by the study by by Rubens, exhibited last season among the works of the old masters. They are all painted from one head, to the features of which a variety of expression has been most successfully communicated: we may instance the feeling with which the listening head is endued, in which the purpose is sufficiently declared. The grief of another is not less striking, nor the readily distinguishable sentiment of the others. In examining these heads it is obvious that they have been painted upon different grounds, as grey, warm, &c.

No. 127. 'A Recollection of the Alps,' T. CRESWICK, A.R.A. This "recollection," as it is termed, is a poetical passage of the most elevated style we

have ever read upon canvas. So much accustomed has this painter been to work side by side with Nature that a remote subject painted from a sketch he ingeniously calls a "recollection." The sentiment of the picture is a mysterious repose, which pervades the immediate rocks constituting the foreground, the distant lake, and the mountains which mingle with the sky of the horizon. There is no sign of living being—it seems a place unknown to all life; a nook of a young world not yet inhabited by the dinotherium, and the other monsters which Cuvier and Buckland describe to us. Powerful, however, as this picture is, it does not drive from our remembrance the Greta, and Rokeby, and the Tees.

No. 128. 'Barnham Beeches,' E. J. COBBETT. These trees are famous—justly so—and we think the artist might have made a better selection, and have given more of the trees themselves instead of cutting them down so low. The sketch (for it is very freely painted) looks as if made upon the spot.

No. 129. 'On the Hollands Diep,' C. STANFIELD, R.A. Another sea picture, similar in character to one exhibited by this skilful painter last year. The subject is the mouth of a Dutch harbour, with small craft and ships of war. It is blowing a stiff breeze off the sea, against which vessels are beating out. The nearest of these is a small galliot, beyond which are two ships of war—a frigate and a line-of-battle ship: the former of which seems to be coming about, the latter at anchor. This implies that there must be some depth of water here, but this is not so decidedly manifest in the colour as we have seen in other pictures of this painter; be that as it may, the water is described with his usual truth, and the clean style in which he has rigged the large vessels is inimitable. As regards nicety of detail, we cannot forget a piece of oak in the nearest part of the picture, which has been laved by the water until the grain has become carried by long exposure,—a circumstance which is admirably told.

No. 133. 'The Children in the Wood,' F. NEWENHAM. Portraits of two children, of whom the head of the little girl is painted with much truth in colour and expression.

No. 134. 'King Charles Spaniels,' E. LANDSEER, R.A. They are posed upon a table covered with a velvet cloth—one lying on the brim of a drab cavalier hat, and the other by its side. The species is described with a most surprising accuracy, and its distinctive beauties dwelt upon with infinite knowledge and tact. The peculiar expression of the full dark eye, and the character of the entire head, are most faithfully painted, as are also the soft silky coat and natural plumpness of the animal. This is certainly a red-letter page in Mr. Landseer's zoology. The picture cannot be excelled even by him; it is not too much to say it has never been surpassed, either in ancient or modern Art. We may almost hear the little animals bark—and, at a short distance, it is scarcely possible to believe they are painted on a flat surface.

No. 135. 'Glen Dee, Mar Forest—in the distance Cairn Toul, and on the left Ben-na-Vrotan, celebrated for red deer,' J. GILES, R.S.A. The lines of the hills do not compose at all well here: the aspect of country might have been preserved without insisting with such severity on the long straight line the right of the picture.

No. 136. 'The Avenues at Ham House, Surrey,' G. HILDITCH. Three small pictures in one frame; the subjects have much of trim garden nicety about them, but the trees are successfully studied and well painted.

No. 139. 'Morning in the Vale of Neath, South Wales,' A. VICKERS. An open scene, graduated to a carefully-painted distance. The work is curious, however, inasmuch as each side of the canvas seems to have been painted by a different hand.

\* This picture will be added to the magnificent collection of Robert Vernon, Esq. Our readers will scarcely credit that which we can vouch for as a fact—the picture was begun and finished within two days! It will be readily believed that the painter received a very large sum for the work; and it is notorious that his paintings are purchased not only as fast as, but faster than, they are produced. It is by no means unjust to infer, therefore, that in the nineteenth century an artist might, if he pleased, obtain by the work of his own hands a fortune equal to that of the most fortunate of our "Merchant Princes"—and far beyond that which any predecessor in Art achieved during the golden age of Leo X. It is known that one living painter has actually amassed a store of wealth that would make a Lombard-street banker stare—amassed it entirely by his own unaided labour. Such facts as these may not be forgotten by the historian of Art in Britain in the nineteenth century.



Upon the left side there is by no means the feeling, execution, and colour which are to be seen on the right, parts of which are highly effective.

No. 140. 'Rhodes, with the Pacha's Palace on the right hand of the picture: the Colossus is presumed to have stood on the right of the White Tower,' W. MÜLLER. This is a large work, and is obviously a severe transcript from a veritable locality—nothing can be more unassuming than its treatment; there are no improbable groups or objects thrown in for effect: the transcendent success of the picture arises from a very natural treatment of very simple materials. The entire aspect is that of a warm climate—one striking and curious feature of the country is the stork seen on the house-tops. The water is a triumph of Art, being in the highest degree lustrous and liquid. It has been accorded the "place of honour" in the Institution this year—a place to which it is eminently entitled. Mr. Müller was not always so "fortunate" here: we remember his exhibiting two noble works soon after his return from Egypt, that were thrust high up into dark corners of the South Room. Let other men of genius "take heart" when ignorance thinks to crush them! True merit will make its way in spite of all stumbling-blocks.

No. 145. 'The Departure for the Battle,' J. E. COLLINS. The subject is the equipment of a knight previously to his joining the furniture of his lance, who are waiting for him on the outside of the castle wall. There are some effective grouping and skilful painting in the work; but a picture of this kind, which professes something, should be painted with attention to probable associations. The knight wears a crusader's eyecap over a full suit of plate armour, which is a gross absurdity; then the lady of whom he is taking leave wears a cote-hardie of the time of Edward III., besides other anomalies.

No. 146. 'An Avenue,' F. R. LEE, R.A. Similar to the pictures of the last and the preceding year; and although by no means equal to the first picture of this kind, far exceeding that of last year. The perspective is perfect, and the shadow and objects in the foreground are represented with fine effect.

No. 148. 'Dead Fallow Deer—Bloodhounds waiting for the Sledge,' C. HANCOCK. A composition to be supposed to represent Highland scenery. The animals are carefully painted.

No. 150. 'Entrance Porch of the Church at Candee Indre at Loire,' A. E. GOODALL. The high altar and other parts of the interior are perceptible, all of which are painted with good effect. The shadow of the porch, which is substantially painted, tells strongly against the inner light. We hail the advent of another artist of the name; one from whom it is sure to receive augmented honour.

No. 156. 'Infancy,' Mrs. W. CARPENTER. Portraits of two children, one of whom is presented nude, reminding us of Rubens in colour and substantial painting: the roundness and force of the head are admirable. The other, some years older, has much the character of some of Murillo's children. Both figures are drawn and painted with a decision and "handling" far surpassing the practice of many artists who claim for themselves the highest honours of the Arts.

No. 157. 'On the Lake of Como,' G. E. HERING. The character of the scenery is strictly preserved; the water and the distance are represented with admirable effect. The lines of the near buildings are, perhaps, a little too positive; but in every part there is evidence of well-directed thought and study, and abundant proof of decided improvement.

#### MIDDLE ROOM.

No. 158. 'In Wharfedale, Yorkshire—Ben Rhydding in the distance,' J. PEEL. Painted in a masculine and original style; but the foliage should be more in masses, for the near trees are weak, and fret the eye; the colour, moreover, is flat and lifeless.

No. 160. 'Morning in Paradise,' J. MARTIN. The title is accompanied by a passage from "Paradise Lost." The effect of the scene, and the manner of its production, are precisely what we have been of late accustomed to in the works of the artist—a rising foreground (of which the perspective is ill-maintained), in strong shadow, opposed to a distance radiant with every hue of the rainbow. It is using a mild term to say that the picture is extravagant.

No. 164. 'Rebecca and Isaac of York,' T. CRANE. Two life-sized, nearly half-length, figures seen in profile. The features of Rebecca are very beautifully modelled; indeed, the composition generally is made out and treated with skill and taste, inasmuch that the work merits a better place than it occupies.

No. 170. 'On the Cornish Moors,' T. J. SOPER. A view over a country of a wild and impracticable character; but highly picturesque as treated in this small picture.

No. 182. 'Boy Feeding a Hawk,' M. CREGAN. This work is, we believe, the production of the President of the Royal Hibernian Academy, and as such entitled to respectful treatment. It is by no means without merit; but we have seen far better productions of his.

No. 183. 'The Favourite One,' W. FISHER. A portrait of a mother and child, with an ill-chosen and very affected title. The picture is decidedly good—painted with delicacy and vigour, judiciously blended. Of works by this artist, however, we have seen better.

No. 184. 'Evening in Paradise,' J. MARTIN. Professedly painted from the passage:—

"Now came still evening on, and twilight grey  
Had in her sober livery all things clad," &c. &c.

Thus the passage describes all things as clad in "sober livery." But herein Martin dissents from Milton, and it had been better to have omitted the lines—for there is nothing sober in the picture, which, with a little transposition, is the same as the other. The first pair are more prominent here; an unfortunate circumstance, as it exhibits the imperfect drawing of the figures. We know that the reply to this is, that "figure-drawing in such compositions is an immaterial point; bad drawing is a characteristic of the English school;" to which we respond, that there has been abundant truth in this—which is assuredly too much of a merited reproach to be gloried in as a defence—it is the proverb of a false philosophy now happily falling into desuetude.

No. 185. 'On the Medway,' R. HILDER. Forcibly painted; but the water is opaque. A little more care would have added much to the value of the picture.

No. 187. 'Lane Scene,' T. J. SOPER. A narrow green lane, closed in by lofty trees, which are powerfully drawn and harmoniously coloured. The style of work in this production is robust and independent, and it must be observed with what fidelity the perspective is kept. The name is not familiar to us; we feel justified in assuming that it is one with which we shall become familiar hereafter. The 'Lane Scene' companions a work, not unlike it in character, by Lee—and it bears the association without injury. A severe test is this!

No. 188. 'Street Scene at Nantes—Rue de la Poissonnerie,' W. OLIVER. Unquestionably the best oil picture we have ever seen from the easel of this artist. The aspect of the whole is most faithful to the locality—the houses are rather overdone with detail, but we had rather this than anything like loose execution. The blue slate house looks in much better condition in the picture than in the reality—the colour is too cold, and should have been modified. The artist excels in this style: we counsel him seriously to adhere to it.

No. 189. 'A Mill Stream,' F. W. HULME. A small upright composition, representing a close scene, embodied, perhaps, of materials as slight as any picture can be. Meagre, however, as the subject is, it is handled in a manner so skilful as to afford a very interesting production; its character is such as to make us look out for the artist hereafter.

No. 190. 'Sussex Spaniel,' E. LANDSEER, R.A. The animal is waiting by his game, a dead pheasant, until it is picked up; his coat is of a light "liver colour," a beautiful hue to paint, and of which the artist has made the most. The head of the dog is, as usual, admirably drawn, and his frame is at once symmetry and strength.

No. 196. 'Drachenfels,' G. ARBUTHNOT. When have we seen an Exhibition without a 'Drachenfels'? A long list, beginning years ago, of which we have a glimmering recollection, and ending with this present picture,—a long and dismal descent!

No. 197. 'The Soldier's Dream,' F. GOODALL. The subject of this charming picture is derived from the verse of Campbell:—

"When reposing that night on my pallet of straw,  
By the wolf-scaring faggot that guarded the slain,  
At the dead of the night a sweet vision I saw,  
And thrice ere the morning I dreamt it again."

The sentiment of the poetry is fully equalled by that of the picture, in which we see a soldier of one of our Highland regiments bivouacking in a remote land—even in Egypt. The red glare of the watch-fire falls upon his features and accoutrements. Above is floating, in an unsubstantial form, the matter of his vision—which is of home! He dreams of his return to his native place, and of the warm welcome with which he was received. The detail of the figure is not so minute as in the other picture, but it is by no

means less effectively powerful, and presents this artist in a new phase—that of poetical painting. And that in this loftier department of Art he is destined to excel there can be no question. There are very few pictures in the collection so good as this—of all it contains it is by far the most effective and attractive. And why? Because while satisfying the judgment it touches the heart.

No. 198. 'Henley, from the River,' J. TENNANT. The view is taken from the meadows above the bridge, which, with the church and a part of the town, closes the distance. This is, on the whole, a brilliant picture: the sky and the water are highly successful, as is the misty distance; but the sedges in the foreground are too much individualised.

No. 199. 'Retriever,' E. LANDSEER, R.A. The head and shoulders only of the dog are seen. He holds in his mouth a woodcock, which is not yet dead; and it is evident, from the expression of the animal's countenance, that his master is at hand. We see also the training of the dog—he holds the bird without displacing a feather.

No. 200. 'The Village Mercury,' J. ZEITNER. The manner of this artist is always free; but this picture is more than usually so. The 'Mercury' is a ragged urchin, who plies in the service of the post-office: he is the bearer of news to some of the gossips of the place. The figures are carelessly drawn and want relief.

No. 201. 'Salerno—from a sketch by the late T. C. Holland, Esq., T. R. HOLLAND. This is a difficult view to treat, in consequence of the long straight wall which runs from the foreground into the subject. The distance is agreeably painted; and the young artist promises, in many respects, to rival his excellent teacher.

No. 202. 'A Shady Lane—Summer,' F. R. LEE. The subjects of this gentleman are generally better painted than selected. This has every appearance of having been diligently sketched on the spot; and the same amount of labour on a really good subject would have produced a work of more than double the value of this composition, which is flanked by thin, meagre trees, which, plant them where you will, carry with them an air of extreme poverty. In the foliage there are light and life; but it is too much the practice with the artist to throw his foregrounds into shade, and it is generally done with extreme heaviness.

No. 212. 'The Cartoon Gallery,' J. D. WENGFELD. It is unnecessary to say that the "Cartoon Gallery," as it is called, is the dark room at Hampton Court which contains the mouldering Cartoons of Raffaele. The artist, for the sake of picture-making, has taken great liberties with the "gallery,"—inasmuch as he presents it without a single shadow: now, it must be borne in mind that the place is lighted only by windows. The figures in the picture are those of William III. and some of his Ministers—all in *grande tenue*!

No. 213. 'The Young Cavalier,' W. SALTER, M.A.F. Life-sized portraits of a child, and a pony on which he is mounted. The animal, a "sheltie," is characteristically painted.

No. 218. 'A Shady Lane,' H. P. WILLIAMS. A little unpretending work that pleases us "mightily." It is surely a transcript from nature—there is no mistaking that; the execution, too, is decidedly good, and a group of figures in the foreground is introduced with taste and judgment.

No. 222. 'A Woodland Solitude,' H. JUTSUM. The rocky bed of a small stream overhung with trees: it is extremely picturesque, and the artist has done ample justice to its beauties—in that rich foliage pencilling which signalizes all his works.

No. 224. 'Deer Park, Bolton,' J. STARR. The near parts of the picture—according to the spirit of composition usually observable in the works of this gentleman—are thrown into shadow by overhanging trees, the trunks of which are well drawn, but the smaller branches are not satisfactory in a close examination. The touch with which the foliage is made out is slight, and the colour thin and indefinite.

No. 225. 'The Forsaken,' W. ETTT, R.A. A mere academy study, to which this name is given: it is a female figure lying over a rock in a foreshortened pose, with the head towards the spectator. The study is painted from a very heavy model—entirely without symmetry and elegance of contour. If the figure be intended as dead, it has not the appearance of death; if alive, we are left in wonder how she got there.

No. 232. 'Gipsy Girl and Dog,' W. BRADLEY. This is a portrait, treated according to the title, but by no means so felicitous in any way as the works generally of this artist.



No. 233. 'Stray Hounds,' C. JOSI. A picture of much force and originality. The dogs are represented in an outhouse with a stone floor, and, with every item of the composition, they are drawn with an unflinching severity, and painted in a substantial manner rarely seen.

No. 234. 'Showers and Sunshine—Autumn,' F. R. LEE, R.A. No artist ever indulged his imagination less than Mr. Lee. This is another piece of landscape portraiture, painted with singular fidelity. We have again to say that, if he would be more careful in the selection of his subjects, his works would be of much greater value. The foreground is heavy to a degree; but the effects of the coming shower and the fleeting shadows of the clouds are admirably given.

No. 235. 'Arched Rock, Isle of Wight,' HUME LANCASTER. A sunset very unlike nature, which never gives the foreground so decidedly blue.

No. 236. 'Ablution,' W. ETTY, R.A. A study of a female figure brought forward as washing the feet. These figures are more finished than others we have seen in compositions lately exhibited by Mr. Ety; but they bear evidence of being worked upon during the usual number of sittings in the life school.

No. 238. 'The Poacher Ensnared,' W. KIDD. A production vulgar in feeling, and hard and poor in execution. The figures are coarse and ill-drawn; in short, the picture appertains to a class of Art which should have no place in any exhibition.

No. 240. 'Early Winter among the Mountains of New Hampshire, United States,' T. DOUGHTY. There is nothing in the gallery that bears more unquestionable evidence of truth. The work is the production of an American artist, we understand; and it companions another of a very opposite character—(226) 'Windsor Castle'; but the painter is more at home in his own country than in ours. This scene is redolent of nature; the effects of early frost have never been more accurately painted; the picture is ill hung (our English hangers are not famous for generosity any where); but those who examine it with care will pronounce it to be a work of very high merit—one that would lead us to have faith in the young genius of America.

No. 245. 'The Ascension of our Saviour from the Mount of Olives,' F. HOWARD. One of the unsuccessful sketches sent in to the competition for the Bernadette altar-piece.

No. 247. 'Scene from "Old Mortality"'—Morton condemned to Death by the fugitive Covenanters after the Battle of Bothwell Bridge, W. FISK. The particular moment is that in which Mucklewrath puts forward the index of the clock to anticipate the fatal hour. The work is, throughout, extremely loose in execution; many of the figures seem to have been put in without models: there is, consequently, an entire absence of that contour and relief, without which no work can be valuable.

No. 249. 'The River Kid, Knaresborough, Yorkshire,' H. JUTSUM. The river flows in a deep bed, on each side of which rise acclivities clothed in the changing hues of autumn. The open parts of the view are laid in with breadth and solidity; and the distant stream and its banks are most effectively painted. There are, on the whole, a style and execution about the work which are rarely seen.

No. 258. 'Mother and Child,' N. J. CROWLEY, R.H.A. The mother is carrying the child in such a manner that the two figures compose with good effect: the head of the former is well painted.

No. 261. 'On the Dutch Coast,' HUME LANCASTER. We have seen, in former exhibitions, works by the same artist infinitely superior to this. There is too much of a leaning to the modern cold Dutch style; and the figures are too sharp in outline, and generally too hard in execution.

No. 266. 'Madonna and Child,' J. F. HANKES. Composed after the feeling of the early masters, and apparently intended to be painted in fresco. The work is full of affectation; the flesh shadows are purple, and the foot of the Madonna is much too large.

No. 269. 'Contemplation,' J. F. PASMORE. A falling off in the style and execution of this artist. The colour is throughout objectionable, and there is no difference between that of the drapery and the ground.

No. 274. 'Study from Nature, with Figures,' F. R. LEE, R.A. A small picture, with evidence of the truth of the title. The effect, however, is not pleasing, and some parts of the work have been too rapidly touched.

No. 279. 'The Riddle,' AUGUSTUS EGG. The

figures here are three maidens, and a young man to whom "the riddle" has been proposed by one of them; but the attitude and expression of the man are rather that of grief than of an effort to guess a riddle. There is some good drawing in the picture, but it is generally inferior to other works which have been exhibited by the same artist.

No. 280. 'The End of the Beat,' J. INSKIP. A sporting picture, in which are two figures, one of which is standing with a fowling-piece in his hand, as if in expectation of a shot. The picture is freely and very forcibly painted, but the lower limbs of this figure have an awkward appearance, not merely from the thick overalls which cover them, but from a certain stiffness.

No. 285. 'On the Moors, near Jedburgh, Scotland,' T. M. RICHARDSON, jun. The view is highly picturesque, but we have seen many more agreeable pictures by the same hand. The distance is very effectively made out.

No. 286. 'A Glen,' J. STARK. A large canvas, the subject of which is the rocky bed of a scant stream, which takes its broken course among the stones that oppose its current. This artist is less successful in this kind of subject than in the close woody scenes, which are more familiar to him. The rocks here are indifferently painted, as is the water.

No. 298. 'Jephthah's Return,' W. SALTER, M.A.F. A very large composition, representing the meeting of Jephthah with his daughter, after having made his vow of sacrifice. We cannot admit the accuracy of treating Jephthah, a leader of the children of Israel, as a triumphant Roman conqueror, nor of giving to the entire array an appearance so decidedly Roman; but, perhaps, the artist has his argument in support of this. The picture throughout bears evidence of research and study; but it is obvious that the composition has been undertaken under a principle of fallacy. It is the largest work in the gallery, and one to which a very prominent position is given: it does not, however, justify the honour accorded to it. We cannot without deep regret condemn an attempt at excellence in the higher department of Art; but this effort is not such as to warrant Mr. Salter's neglect of portrait-painting, in which he is universally known to excel.

No. 310. 'Near Freyburg, in the Black Forest,' T. CRESWICK, A.R.A. A close inspection is necessary before this picture exhibits the touch and feeling of the artist—a proof that it is a subject unsuited to his style, or rather one in which he has not succeeded as usual. The subject is the bed of a winter torrent, much like the scene of an incantation, and thrown with very appropriate feeling into shadow.

No. 311. 'Music—a design for a Fresco,' H. N. O'NEIL. Music is here embodied under an erroneous conception. She is painted from a very unintellectual Italian model—heavy, solid, and certainly in nowise akin to any one of the Pierides. It is to be observed that this artist affects more and more in each successive picture the "waxy" execution of the German school.

#### SOUTH ROOM.

No. 329. 'Makri—a Town of Lycia, Asia Minor, the site of the Ancient Telmessus,' N. J. JOHNSON. This piece of eastern scenery is extremely well painted. The artist has invested it with a tranquil seclusion highly interesting; the surface of the water is rendered with a fine feeling, and the retiring of the hills well described.

No. 332. 'Interior of the Cathedral of Amiens,' H. GRITTON, jun. Exhibiting considerable skill, and much sound knowledge; treated, too, with fine feeling and close observation.

No. 333. 'Sketch from "Zanoni,"' the late T. VON HOLST. This is not a subject of general interest. Like so many of those painted by this artist at every period of his career, it partakes of the supernatural; and the shadows, like most of his later works, are extremely opaque.

No. 337. 'Scene on the East Lynn, North Devon,' C. BRANWHITE. Every part of this picture evinces indefatigable labour and study. It is a close scene, presenting the course of the river, backed by a screen of trees. The handling is rich, and the touch prompt; but it must be observed that the colour of the foliage is of a hue unnaturally cold; also the representation of the clear water flowing over the stones is glazed in somewhat too darkly, and looks more like shadow than water, from a certain flatness which should have been broken by a ripple.

No. 341. 'Culverden Mills, near Tunbridge Wells,' C. T. DODD. A landscape of a right good order, manifesting accurate knowledge of Art and close and

attentive observation of nature. The work is by a "stranger hand." It is full of promise.

No. 348. 'View on the Medway—Evening,' R. LEITCH. A work that exhibits considerable power.

No. 352. 'St. John the Evangelist,' S. BENDIXEN. About the features of this head there is an insignificant sinking expression, which forbids comparison with our ideas of scriptural character of this class.

No. 354. 'Maternal Instruction,' T. MCGFORD. A portrait telling a story with much natural truth. It is painted with no common skill, and evinces considerable knowledge.

No. 358. 'The Stepping-stones,' T. CRESWICK, A.R.A. This is a small picture from a subject of that simple kind which this artist has hitherto painted inimitably. There is a shallow stream, across which extend the "stepping-stones;" and the opposite bank is crowned by a group of trees, telling in strong relief against the fading light of the evening. The foliage is of that unrefreshing hue of which we have often complained in the works of this artist; the little picture is otherwise admirable in feeling and execution.

No. 363. 'View of Ben Slarive over the Woods of Inveraw, at the foot of Ben Cruachan,' COPLEY FIELDING. A small picture, descriptive of a wild country brought forward with a stormy effect, which gives to the scene a degree of grandeur in character with its aspect. The effect is faithfully made out; but in the oil pictures of this gentleman there is a want of that breadth which distinguishes his water-colour works.

No. 359. 'Rocky Scene in Devon,' E. GILL. Bearing indubitable evidence of being a landscape from nature; and exhibiting much good promise.

No. 364. . . . . T. M. JOY. A lovely lady, carrying in her arms a pet dog;—very beautiful indeed the little animal is, but scarce worthy the honour it receives and the happiness it enjoys. The picture is admirably painted: character and expression are given with fine effect; and in execution there are few things that surpass it in the exhibition.

No. 368. 'Fishing Boats on the Beach near Beaumaris, N.W., S. WALTERS. A work of far more than ordinary power. The name of the artist is not familiar to us: we shall hope to meet it again.

No. 369. 'A Landscape,' J. LINNELL. A small canvas, the theme of which is a coming storm, with which the horizon is heavily charged. In the foreground are some cattle drinking, which, with the immediate objects, are admirably sketched; but the force of the whole lies in the sky, which is, upwards, closed in by driving clouds, that seem to be in motion; these are supported below by the dark breadth of the distant storm. This work is altogether full of that kind of truth which is not accessible to ordinary minds. To the veritable connoisseur its worth is not to be estimated by price: it possesses many of the rarest qualities for which productions of the great old masters are valued. It is, in truth, "a gem of the purest water."

No. 371. 'View of Ben Vorlich, looking up Loch Lomond, West Highlands,' COPLEY FIELDING. A pendant to a preceding picture by this artist, wherein the shadows are opaque from over-elaboration; but which, nevertheless, exhibits striking beauties, and is, in truth, an exquisite "bit."

No. 388. 'Goree Bay, Isle of Jersey—Shrimpers going out,' T. S. ROBINS. A broad view of an open coast, treated successfully with a full daylight effect. The objects are judiciously distributed, and the distance is well felt.

No. 373. 'Alice,' S. GAMBARELLA. A small portrait manifesting considerable powers of execution; the subject, however, is not agreeable, nor is the purpose of the painter by any means apparent.

No. 374. 'Tibbie Ingie,' G. H. HARRISON. An exceedingly clever and pleasant portrait of an old acquaintance.

No. 379. 'The Fifeshire Coast, near St. Andrew's,' J. WILSON. The style of this artist will by no means admit of the slightest diminution of careful execution. His works of this year are only sketches. The subject of this is storm, by the violence of which a vessel is driven ashore on an iron-bound coast. A scene of this kind is his forte; but he is less happy here than usual.

No. 380. 'Pirars, an Indian Village,' E. A. GOODALL. This young artist has been abroad; and it is very clear that his time has not been idly spent. Already he gives ample and convincing token that he is a worthy associate of his highly-gifted brother. The materials which compose this picture are new and



striking; they are skillfully arranged; and the mode in which the whole work is executed evinces a matured acquaintance with the capabilities of Art.

No. 392. 'The Wanderers,' F. W. TOPHAM. A small sketch in oils—the subject similar to one exhibited at the New Water-colour Society. The little work is of good promise.

No. 400. 'The Wandering Savoyards,' J. HAYES. Two figures, with some good drawing and strong character, but extremely hard in outline, and waxy in the texture of the skin; in short, much resembling modern Italian genre-painting.

No. 401. 'The Gate of the Harem,' F. DANBY, A.R.A. "The effect intended"—we quote the catalogue—"is that of the full-orbed moon rising at sunset, while the sun behind the spectator is reflected on the palace windows of an ancient Eastern city." In this composition there is very much to admire; but it cannot be doubted that the artist deals more successfully with light than with shade when these become the broad principle upon which he works. This is a dark picture, wherein everything is sacrificed to the moonlight effect, which is painted with an insufficiency of breadth. There are certain incongruities that cannot be easily explained away. The barges and costumes of the figures are of somewhat modern fashion, while the architecture of the gate is Egyptian, and the distant windows which reflect the light are, we presume, made of glass. These associations are difficult to reconcile. The picture, however, is one in which much study has been exercised, but not with the happy effects that would have been produced by the same amount of labour if light had been the principle and rule of the composition. In short, it is not satisfactory; carelessly examined, it terribly disappoints; but looked into closely—with a view to criticism in parts—it is seen to be by no means without proofs of that genius which characterizes all the artist's works.

No. 404. 'The Original Study made in the late House of Commons for the great Picture of the Meeting of the first Reformed Parliament after the Reform, 1833,' Sir G. HAYTER, M.A.S.L. This is a formal and a difficult subject to deal with, but the sketch is successful from the very fidelity with which the whole is detailed.

No. 405. 'Four Subjects from Rogers's Poem of "A Wish,"' J. C. HOOK. Very pretty and pleasing pictures—nothing more.

No. 409. 'Highland Refugees, from the "45" on the Coast of France, looking towards Scotland,' Mrs. M'LAN. The best composition we have yet seen from the pencil of this accomplished lady. The refugees are two—a once stalwart Jacobite who had indissolubly linked his fortunes with those of Charles Edward; the other, the partner of his bosom who clings to him in his exile. In composition, drawing, and force of expression the picture takes rank of a very high order; the narrative is deeply pathetic—a story of a heart breaking in despair of never again beholding its cherished home. In general execution the picture is not less powerful; and so intelligible is its sentiment that a title were unnecessary.

No. 415. 'Fortune Telling,' E. D. LEAHY. A commonplace subject, upon which "good work" has been thrown away. Genius could make nothing of so trite a theme—but genius would not have selected it.

No. 416. 'View on the Scheldt,' T. S. RONINS. This view seems to be taken some miles above Flushing, where little is presented save the broad tideway from the right shore, a portion of which is seen in the near part of the picture. The water is clear and cold, and, perhaps, the small waves are somewhat too crisp; on the whole, however, the character of the river is accurately preserved.

No. 423. 'Moonlight Scene—Counters' Creek, Fulham,' J. B. PYNE. The work of a man of genius. A view composed of the most ordinary materials that can be well conceived, but brought forward with admirable skill and spirit. There is very little light in the picture, but so much as is admitted is of the utmost value.

No. 424. 'Mountain Road from Cauterets to Pont d'Espagne, by the Torrent Mercadeau, Pyrenees,' W. OLIVER. This is a picturesque subject, but it is somewhat hard in the foreground from the manner in which it is broken up. The same respect for detail is carried into the background, much to the injury of the perspective.

No. 438. 'Sir Roger de Coverley and the Spectator at the Glipco's Encampment,' T. F. MARSHALL. This is the scene in which Sir Roger's pocket is picked; and he is here drawn as if he were aware of

the theft, and willing to be robbed. The Spectator is behind, and looks very much like an accessory. The figures want relief, drawing, and character.

No. 439. 'View at Stourhead, the Seat of Sir H. B. Home, Bart.,' J. STARR. This is a large picture, on the left of which is a group of trees, which are painted in the best style of the artist; but the water and the distance are not executed with a like felicity.

No. 442. 'A Scene from the "Sentimental Journey,"' W. P. FAIRH. This is the scene between Sterne and the Griette; the Sterne, however, of this picture has nothing of the character we are accustomed to contemplate in Reynolds's portrait. The expression of the features of the marchande, and the drawing of the hands, are perfect; but the colour and the perspective of the picture are indifferent. It does not enhance the fame of one of the most rising artists of the day.

No. 445. 'Caractacus before Claudius,' E. B. MONNIE. This is a large composition, painted after a cartoon exhibited in Westminster Hall. In the drawing there is much careful modelling—careful even to tameness—but the conception throughout is erroneous.

No. 463. 'Doubtful Weather,' J. ZEITZER. A shrimp-fisher, who is about to leave his hut for his fishing-ground, is anxiously warned of the threatening aspect of the sky by his wife. The figure of the man is entirely that of one of his calling.

No. 475. 'Isola di San Giulio, on the Lake Citta, in Piedmont,' G. E. HERRING. A bright, tranquil scene, full of the light of the southern sun. It is everywhere most carefully painted, particularly in the water and distance, which are kept in place by the substantial manner in which the foreground objects are painted. The artist succeeds to admiration in this class of landscape.

No. 477. 'Scene on the River Lligny, North Wales,' T. DANBY. The materials of this subject compose with good effect, and are painted with a breadth of manner to give them the utmost advantage.

No. 479. 'The Absent Philosopher,' J. G. MIDDLETON. This is the story of Sir Isaac Newton employing a lady's finger as a tobacco-stopper; but the whole is treated in a manner elaborately stiff, and too full of circumstance. There is also in both figures a degree of unbecoming affectation, as if the one expected the mistake the other was committing.

No. 480. 'The Mother of Moses,' MARSHALL CLAXTON. She is sending the child adrift on the waters of the Nile. The subject is sufficiently obvious; but the work affects too much the German: it is, in short, a *frecco in oil*.

No. 485. 'Pike Fishers,' J. INSKIP. A large picture, in which are seen two figures about to land a pike. The picture is remarkable for power of execution and the anxious expression of the features; but portions of the work—as instance the hands of the figure with the landing net—are not sufficiently careful.

No. 492. 'Interior of a Fisherman's Cottage,' T. CLATER. Full of characteristic point and natural interest, as all the artist's pictures are.

No. 493. 'The Moment of Repentance,' C. SROWHOUSE. A young countryman has enlisted, having, perhaps, quarrelled with a girl between whom and himself an attachment exists. The pair are seated on a stile, and the story of his repentance is pathetically told. The figures are very forcibly brought forward by the light of the sun falling on them. The picture touches the heart, compels sympathy, and is a triumph.

No. 498. 'Tomb in the Water, Telmessus, Asia Minor,' W. MÜLLER. The view suits well with the ancient reputation of the place, which lies at the foot of the abrupt ridge of hills by which the view is closed. The foreground is a plain, partially covered with water, amid which is the tomb, an object well fitted to be a prominent memento in such a locality. The water is endued with the limpidity and lustre of the element itself; and the admirable feeling with which it is treated contrasts powerfully with the substantial handling of the other objects.

#### SCULPTURE.

No. 510. 'A Magdalen,' F. THURFF. A small marble figure, in which something of the feeling of the torso is to be observed—a disadvantageous comparison; the sentiment, however, of penitence is expressively carried out.

No. 512. A figure in plaster, in which is represented the 'Grief of Calypso for the departure of Ulysses,' W. CALDER MARSHALL, A.R.A. It is

full of grace; but the artist had done well to have coincided somewhat more with the antique principle in the treatment of divinity.

No. 518. 'A Contadina of the Province of Salerno, in the Kingdom of Naples,' B. SANGIOVANNI. A small figure, perfect in costume and character, and modelled with the utmost nicety of execution.

No. 521. 'Marble Figure of Alexander,' P. PARR. An inappropriate title given to a small recumbent nude statue of a little boy. The work is of a right good order, manifesting artistic and anatomic knowledge; and upholding the claim of the sculptor to the highest professional rank.

As usual, we must end our review with an apology. There are among the 521 works many of merit that we are compelled to leave unnoticed, and others that we have dismissed far too briefly.

We repeat our hope that the experiment—for in this light only is the present Exhibition to be regarded—has so far succeeded as to induce a confident expectation that hereafter, instead of retrograding, the Institution will greatly advance—become much more useful than it has been to artists and to the public.

Now that "fresh" pictures only are admitted, the offer of prizes would have a singularly beneficial effect.

#### Pictures Sold at the British Institution.

'The Gate of the Harem,' F. Danby, A.R.A.; Colonel Wyld, 250 gs.—312. 'A Summer Afternoon,' J. D. Wingfield; Colonel Wyld, 250.—212. 'The Cartoon Gallery,' J. D. Wingfield; the Duke of Sutherland, £100.—44. 'Belgie Galliot Aground,' &c., E. W. Cooke; Lord Charles Townshend, £100.—70. 'Sandbank near Quillebeuf,' &c., E. W. Cooke; Lord Wharfedale, £50.—'Sketch of a Wiltshire Peasant,' J. P. Drew; Earl Grosvenor, 5 gs.—349. 'Looking Out,' Mrs. E. M'Kenzie; Lord Saye and Sele, 8 gs.—395. 'The Angler's Enemy,' J. Giles, R.S.A.; Lord Saye and Sele, 24s.—1. 'Decey Man's Dog and Ducks,' E. Landseer, R.A.; William Wells, Esq.—124. 'A Water Mill,' H. Bright; William Wells, Esq.—80 gs.—171. 'The Bedroom of the Lady Betty Germain at Knoie,' J. Holland; Lord F. Egerton, £30.—174. 'In the Brown Gallery, Knoie,' J. Holland; Lord F. Egerton, £30.—330. 'A Girl of the Coast,' J. D. Smith; Marquis of Douglas, 10 gs.—50. 'The Widow's Benefit Night,' F. Goodall; Sir James Wigram, 197. 'The Soldier's Dream,' F. Goodall; R. Colls, Esq.—380. 'Pirara, an Indian Village,' &c., E. A. Goodall; R. Colls, Esq.—150. 'Entrance Porch of the Church,' &c., E. A. Goodall; Sir Walter James, 101. 'The Magra, looking towards the Carrara Mountains,' C. Stanfield, R.A.—150. 'On the Hollands Diep,' C. Stanfield, R.A.—4. 'On the Lago Maggiore,' C. Stanfield, R.A.—106. 'Gondola Race,' J. Holland; H. Benton, Esq.—7. 'The Middle Aisle of the Cathedral of Milan,' J. Holland; R. Colls, Esq.—149. 'Dance at Xanthus,' W. Müller; R. Colls, Esq.—149. 'Rhodes, with the Pacha's Palace,' &c., &c., W. Müller; R. Colls, Esq.—498. 'Tomb in the Water, Telmessus,' W. Müller; R. Colls, Esq.—154. 'Infancy,' Mrs. W. Carpenter; E. M. Denny, Esq., 50 gs.—68. 'E. Grant, A.R.A.—94. 'Cupid Looking after the Gold Fish,' W. Etty, R.A.; R. Colls, Esq.—'The Fornaken,' W. Etty, R.A.; R. Colls, Esq.—'Abolition,' W. Etty, R.A.; R. Colls, Esq.—11. 'Fruit,' G. Lance—95. 'Fruit,' G. Lance—102. 'Serape from a Burgomaster's Table,' G. Lance—440. 'Fruit,' G. Lance—443. 'Fruit,' G. Lance—442. 'Scene from "Sentimental Journey,"' W. P. Frith—134. 'King Charles Spaniels,' Edwin Landseer, R.A.—190. 'Sussex Spaniel,' E. Landseer, R.A.—199. 'Retriever,' E. Landseer, R.A.—319. 'Cattle Figures,' &c., J. Dearman; T. Grubb, Esq., 6 gs.—363. 'View of Ben Slarive,' &c., Copley Fielding; G. Vaughan, Esq., £15.—333. 'Sketch from "Zanoni,"' the late T. Von Holst; Sir Richard Vyvyan, 30 gs.—311. 'Music, a design for a fresco,' H. N. O'Neill—314. 'Poetry,' H. N. O'Neill—482. 'Evening,' W. P. Tolderoy; R. Hayman, Esq.—460. 'A Lane,' R. Titterton; E. Twentymen, Esq.—260. 'Hocks,' &c., C. T. Dodd; Sir James Wigram, 12 gs.—146. 'An Avenue,' F. R. Lee, R.A.; —'Feet,' Esq.—353. 'Emperor, the Winner of the Gold Cup at Ascot, 1844,' H. B. Chalon; Emperor of Russia—318. 'A Shady Lane,' H. P. Williams; S. C. Hall, Esq., 4 gs.—118. 'The Campaign of Rome,' &c., W. Simpson; W. Allan, Esq.—'Landscape,' J. Lianell; Robert Vernon, Esq., 50 gs.—83. 'Study of a Child's Head,' Mrs. W. Carpenter; Hon. Miss Saumarez, 25 gs.—24. 'Hastings Beach,' E. W. Cooke; Charles Oddie, Esq.—230.—32. 'The Park,' T. Crewick, A.R.A.; Charles Oddie, Esq., 20 gs.—95. 'Coast Scene,' with Charles Oddie, Esq., £20.—509. 'Homestead,' with Charles Oddie, Esq., 20 gs.—444. 'Apple,' J. Dearman; Jos. King, Esq., 23 gs.—44. 'Apple,' J. Dearman; H. J. Boddington; Charles Oddie, Esq., £10.—158. 'In Wharfedale, Yorkshire,' J. Peel; Francis Gibson, Esq.—333. 'Stray Hounds,' C. Josi; Sir James Wigram, 30 gs.—81. 'Melody,' C. Dukes; Lord F. Egerton.

\* The two first named are purchases of his Royal Highness Prince Albert, who selected them himself. [It may be necessary to add that the works to which no prices are attached were purchased before they were sent to the gallery.]



## ART IN CONTINENTAL STATES.

**GERMANY.—MUNICH.**—A public exhibition of the works of modern Art will take place in this city in the autumn of 1845. No metropolis in Europe can boast of such appropriate "galleries" for this purpose as Munich. We allude to the spacious and splendid rooms in the new building for the "Exposition" of Art and Industry. A truly grand exhibition is expected to take place. The repeated public invitation to all European artists contains the following particulars:—

1. The exhibition will begin on the 25th of August, and close on the 12th of October, unless a prolongation shall be deemed necessary.

2. In order to admit of the proper arrangements and the preparation of the catalogue, no work of Art will be received after the last day of July: later arrivals will only be taken notice of if there is space left for their exhibition.

3. The following species of works of Art will be admitted:—(a) Superior sculptures; (b) first-rate pictures in oil, water-colour, enamel—on glass and porcelain; (c) architectural and other drawings; (d) prints and well-executed lithographies, provided they are originals.

4. The Directors of the Academy of Arts will defray the cost of conveyance to and from Munich of the works of Art of such artists as are actual or honorary members of the Academy, or have been invited to contribute.

5. Printers, or other proprietors of eminent works of modern Art, have to apply to the Directors of the Academy for the admission of their respective publications; and it will be made known to them whether the conveyance will be defrayed out of the exhibition proceeds or not.

6. A committee will decide as to the admission of the works of Art.

7. The works of Art free of cost of conveyance are not to exceed 4 cwt. In case of a greater weight notices must be given to the Academy prior to the arrival.

8. Free conveyance is only guaranteed to such works of Art as arrive within the fixed limits of time. Later arrivals will either be sent back unopened, or admitted on application and payment of the cost, and in case sufficient space be left for their exhibition. Works that are claimed before the 12th of October must be sent back at the expense of the respective applicants.

9. Anything sent by the mail or diligence to be post-paid, nor will any charges for packing, &c., be paid, with the exception of those works which are to be conveyed at the expense of the Academy.

10. The Academy will be responsible only for such damages as have decidedly been caused by themselves. The casualties in conveying to and from are at the risk of the respective applicants.

11. The objects sent must be well packed, chiefly the frames of the paintings well secured by screws on the sides of the chests or cases.

12. Each work of Art is to be accompanied by a written statement, containing the name of the artist, the objects, and their size; and, perhaps, the prices, accurately quoted to prevent confusion.

13. For the facilitation of the transmission it has been deemed necessary to make known that anything to be sent should be directed to the Munich commercial house of Messrs. Negrioli and Co., who, on a previous statement of the nature of the respective objects of Art, will procure the fire insurance during the period of the conveyance.

14. To prevent mistakes, every letter to be directed to "the Academy of Arts, Munich," as the exhibition will be instituted by the same, and not by the Munich Art-Union.\*

One of the recent and most interesting publications of Cotta is, B. Genelli's "Outlines of Homer," with explanations by Dr. E. Forster, the editor of the "Kunstblatt." These outlines facilitate in a high degree the understanding of the poems of the immortal poet. They are represented in a superior style, which combines the power and beauty of the ancient Art with modern energy and harmony.

Another publication of the same publisher is no less

\* Our correspondent has sent us these "full particulars," in the hope of inducing English artists to contribute to the approaching Exhibition at Munich. We apprehend that our German neighbours have but a poor idea of our capabilities, notwithstanding the very generous articles recently published in the "Kunstblatt" by Dr. Forster. It is, above all things, essential that such examples of English genius should find their way to the Bavarian capital.

interesting—"Outlines of Schiller's Poem, 'Pegasus in the Yoke,'" with explanations by M. Retzsch, in twelve plates.

M. Julius Schnorr, professor, has executed, for a second time, 'The Entrance of the Captive Kings of the Saxons and Danes,' a large fresco painting in the new King's buildings, the subject taken from the "Niebelungenlied,"—the first representation not having answered the artist's own expectations. Such an undertaking must be looked upon as a peculiar species of heroism in an artist, says the "Kunstblatt," not often to be met with in the history of the Fine Arts.

M. Peter Hess, the celebrated painter, is just now painting 'The French Crossing the Beresina in 1812,' intended to form part of a series of battle-paintings for the Emperor of Russia.

M. P. Schoepf, the very able sculptor, of this city, has received from the Crown Prince of Bavaria an order to execute, in marble, the monument to the memory of Conradine, the ill-fated Prince of the Hohenstaufen line; it is destined for the church of Santa Maria del Carmine, at Naples, the model by Thorwaldsen, the execution of which was prevented by the decease of that artist. M. Schoepf will complete the work in the course of the present year.

An article in the "Allgemeine Zeitung," No. 34, alluding to the invention of M. Abner, of Leipzig, of glyptography by means of galvanoplastic, for printing imitations of woodcuts on a printing-press, attributes such invention to Professor Francis Von Kobell, of Munich, who, so far back as the 13th of July, 1844, held a lecture on the art of making high-relievo types, by means of the galvanic process, to be printed like woodcuts. The learned gentleman, speaking of Mr. Spencer's unsuccessful experiments, and the causes thereof, communicated his own operation, laying, at the same time, before the eyes of his hearers various very successful specimens, from which the arts of design, and literature in general, would derive an invaluable advantage. The process, extensively communicated in the Munich "Gelehrten Anzeigen" (a Munich journal containing learned essays) of Sept. 4, 1844, is shortly this:—A silvered copperplate is to be coated with wax, or a common etching ground, which must be made a conductor by ground graphite, upon which the design is to be made with the etching needle. On large spots free of lines the ground is to be elevated by the substance forming the ground which has been made a conductor. Then, the graphite having been blown away, and the accidental residue of air consumed by heated vapours, the plate is to be placed in the galvanic apparatus, in which the whole begins, as it were, to be overgrown with copper forming types, to be taken off, fastened on the wood blocks, and finally applied to the printing-press. M. Von Kobell took out a patent so long ago as the year 1841. The author of this vindication, alluding to the lately-made invention in England, communicated by the ART-UNION journal, says, that both inventions are of a diametrically opposite nature, and that the statements concerning the English invention in the "Allgemeine Zeitung" are fully corroborated and illustrated by the specimens communicated in the ART-UNION. Galvanography must be placed between the art of engraving on copper or steel and lithography, but is by far superior to the latter, the production of the galvanographic plate being as short, but allowing an infinitely greater number of impressions, which are much more perfect in design and in the scale of light and shadow. The new invention is most appropriate for the representation of portraits, and in a high degree of classical oil-paintings. At Munich M. Schoeninger is, at present, practising galvanography with great success: besides several smaller prints he has executed the 'Madonna della Saggiola' and 'St. Catherine,' by Raffaele, and the portrait of the Archduchess of Bavaria. These specimens are masterpieces of the new art.†

\* There appears to be some confusion relative to the print we published in the January number of the ART-UNION. The writer considers it to have been produced by galvanography. We have reason to believe he is entirely mistaken. The steel plate was, as we explained, not different in appearance from any steel plate engraved in the ordinary way.

† Our correspondent has sent us four impressions of "engravings" produced by this process; and will, we expect, forward to us the "engravings" (we use the term, lacking, as yet, a better) themselves; which we shall of course print in our journal. They closely resemble the examples of glyptography produced by Mr. Palmer; and do not excel the imitations of wood-engravings issued by him. We imagine, indeed, that both those of M. Kobell (or M. Abner) and Mr. Palmer are procured by nearly, if not precisely, the same means.

**BERLIN.**—The King of Prussia appears anxious to rival King Louis I. of Bavaria in promoting the Fine Arts in his kingdom. He has of late given extensive orders for the execution of new works or of restorations. The commemoration of historical facts is his principal view, for which purpose he ordered the erection of two monuments—one on the Schildhorn, a hill near Spandau, to the memory of Jas. Bo, the Wendish Prince, and his pretended conversion; the other to the memory of Count Hohenlohe, on the Cremme Damm. Of the same interest is to the King church architecture: M. Stueler has finished his plans for the structure of St. James's Church, in the Luisenstadt, and the King laid the foundation-stone. The Basilica in Orange-street, in the most correct and beautiful style of ancient church architecture, is in good progress. The so-called Kloster Kirche (convent church) has been restored by voluntary charitable contributions—a great portion of which the munificence of the King afforded—and is shortly to be consecrated. Next year the niches of the archway and the ceiling will be decorated with paintings. A massive staircase leads down to the church, the ground having been considerably excavated for the purpose of getting to the original pavement. The whole, notwithstanding a great many apparently incongruous alterations, is now in very fair proportions. Two paintings, from Lucas Cranach's school, are considered to be very beautiful pieces of Art, representing 'The Visitation of Christ' and 'The Crucifixion.' The close of the choir is decorated with a series of splendid frescoes by M. Herrmann, of Munich, representing the Prophets, Evangelists, and the Apostles Peter and Paul. An interesting piece of Art is an altar-table plate of Carrara marble, resting on marble feet, from the Hars Mountains.

The eighth number of the "Kunstblatt" contains a very interesting report of M. Francis Kugler, whose reviews and judgments on all the various subjects of the Fine Arts are in high estimation in Germany, concerning the two specimens of Holbein's 'Madonna' with the 'Family of Burgomaster Meyer,' at Dresden and Berlin. Both pictures are exactly similar, but one must decidedly be more original than the other. There has been a long *sub judice lit* as to the originality of the one or the other. M. Kugler says: "On frequent examination, on former occasions at Dresden, detected some deviation from the ordinary way of Holbein's treating his subjects; but after my last inspection I became quite sure that, though the head has an unparalleled charm, not easily to be met with in another picture, the conception is too modern, exhibiting too much of feminine character, which can by no means be suggested in Holbein's manner. Another, in the carnation of the Madonna partly, but chiefly in the body of the infant Christ, greenish middle tones are visible in such a manner as is nowhere to be found in any work of Holbein: add to this the lifeless reddish portions of light in the same spaces of the carnation, which make us believe that it was the work of one of the imitators of the Italians of the sixteenth century. A second specimen of the same subject, quite similar to the above of Dresden, is at Berlin, in the possession of her Royal Highness the Princess Mary Ann, which, inspected immediately after the examination of the former, decidedly exhibits the true and original conception and execution of Holbein, though a two-hundred years' authority supposes the contrary. I was surprised at not finding the least trace of what had appeared to me reprehensible in the Dresden specimen. The Berlin painting is represented, in the highest degree, as a whole uniform master-piece, as it were, of one cast. The execution is in all portions identical; instead of those greenish shadow portions and the white-reddish lights, in the Berlin specimen appear only the full, perfect, and deep tones of colouring, the shades assuming a lively brownish tint, which so eminently distinguishes that period of Holbein's activity as an artist in which this composition must be placed, viz., about the year 1529. Of the same uniformity appears to be the spirit represented in the figures: the head of the Madonna being more sublime, of greater dignity, which is by far more corresponding to the general character of the artist, not to forget in the Berlin specimen the exquisitely fine application of gold in the ornamental portions of the garb quite in the same manner as M. Waagen found the execution of this peculiarity in the great master-pieces of the same artist, in the specimens to be met with in

The question of priority of invention is one upon which we are not at present called upon to decide. It is clear, however, that Mr. Palmer had not developed his plan until a period much later than 1841.



England. Especially the under sleeves of the Madonna are exactly similar to those of a portrait of Henry VIII. in Warwick Castle, quite filled with gold lights and brown shadows. In the whole and in the particulars the Berlin specimen is distinguished for its masterly execution, being at the same time in the most perfect and purest state of preservation. This specimen must, therefore, be declared to be the original, and, at the same time, one of the first-rate master-pieces of the celebrated artist. I will not presume to give a decisive judgment as to the Dresden specimen. Holbein's hand appears to have been active in it chiefly in the kneeling portrait figures—but the same cannot be said respecting the Madonna and the infant Christ. The most reasonable opinion might be, that Holbein executed this piece as a sort of repetition with the aid of a stranger's hand, a proceeding which appears very incompatible with the artist's accumulated occupations.

It may not be without interest to know the names of the artists who executed the ornaments of the new Opera-house. The oil paintings of the ceiling are by Professor Schoppe; the friezes in the lobbies by the same and M. Peters; the royal box was executed by Professor Von Kloeber; by the same are also the sketches of the curtain medallions, the curtain itself having been made in the atelier of M. Gropius. M. Cornelius is ordered to execute a new curtain; the present will then be made use of only in the interludes.

LEIPZIG.—A monument to the memory of the great philosopher Leibnitz is about to be erected.

VIENNA.—Professor Kuppelwiesner has decorated the new church of St. John, Ness, with very beautiful frescoes, representing the fathers of the Church. The fabric itself is a bad specimen of this sort of architecture.

Very interesting, but rather curious, rooms for public amusement have been built under the appellation of "Odessaal," surpassing in extent even the colossal Apollo-rooms. The principal room is 432 feet long. The ornaments and furniture in the so-called Rococo style. The whole is a shareholding business; but the number of visitors in the time of the Carnival not amounting to 80,000, the whole building may, with little cost, be converted into rows of private buildings with a lane between! Five splendid new churches in the several suburbs are in contemplation. M. Engert is, at present, restoring the only painting of Leonardo da Vinci which is in Vienna, in the gallery of Prince Esterhazy, representing a 'Madonna with the Infant Christ.'

BREMEN.—For the monument to be erected to the memory of the celebrated astronomer Olbers three models have been sent—the first by M. Steinhäuser, the second by M. Lassow (both of this city), and the third by Prof. Lassow, of Dresden.

FRANKFORT-ON-THAINE.—The Council of this city has awarded citizenship to M. Schwanthaler, the celebrated artist who executed the Goethe monument.

DUSSELDORF.—M. Lessing, whose superior genius is so fond of representing by his never-weakened pencil the most striking subjects from the history of civilisation and reformation, is about to paint 'Huss on the Burning Pile,' a pendant to his famous masterpiece representing the bold 'Forerunner of the Reformation before the Council of Constance.' It is intended for the city of Königsberg. The celebrated Cologne Cathedral picture has been admirably drawn by M. Massau. The drawing has been exhibited for a time by M. Buddens, printseller. The execution on copperplate is most eagerly looked for.

CASSEL (HESSE-CASSEL).—The most splendid glass-paintings in the Haina Church are to be restored, which they well deserve, being some of the finest specimens of glass-paintings in Germany.

HAMBURG.—Finally the public have decided as to the superior merits of the plans for the erection of St. Nicholas Cathedral. As the most perfect are looked upon, No. 7, by M. Semper; No. 32, by Mr. Atkinson, an Englishman; and No. 39, by Mr. Scott, also an Englishman. The second meets the most universal approbation in all respects, but there is great doubt about the cost. A conclusive resolution is soon expected.

PRAGUE.—Soon the monument of Charles IV., after the splendid model of M. Haehnle, of Dresden, will be executed in commemoration of the anniversary of the foundation of the University of Prague, the committee for the celebration having received, in addition to the subscribed sum of 70,000 florins, the additional sum of 12,000 florins from the representatives of Bohemia.

AUGSBURG.—The "Allgemeine Zeitung" contains a short interesting statistical statement on the num-

ber of artists of all civilized nations at present residing at Rome, viz.:

From	Painters.	Sculptors.	Architects.	Engravers.
Prussia	6	2	7	2
Germany				
Austria	10	2	0	0
Prussia	37	10	2	0
Saxony	20	2	6	0
Bavaria	13	2	0	0
Wurtemberg	9	0	0	0
Baden	12	1	2	1
Hanover	8	1	1	0
Various other Countries of				
Germany	21	8	5	1
Denmark	26	3	1	1
Helvetia	25	1	0	0
Sweden and Norway	14	2	2	0
England	26	7	1	0
France	15	5	4	1
Poland	5	1	1	0
Belgium	15	2	2	0
Holland	3	2	0	0
Spain	11	3	2	0
Portugal	5	1	1	0
Hungary	8	2	1	0
America	11	1	1	1

Students not included. Of Italian artists there are at present in Rome:—Painters, 172; sculptors, 68; designers and lithographers, 40; engravers, 55; lapidaries, 56; wood-engravers, 16; architects and engineers, 62; bronze-casters, 21; modellers, 20; scarpellini, 32. Besides these, 2000 workers in mosaic.

FRANCE.—PARIS.—An Association of Artists has been formed upon a principle similar, in some respects, to that of our Artists' Benevolent Fund. Painters of all denominations, sculptors, engravers, and architects, as well native as foreign, are eligible to become members of this Society; the principal object of which is mutual aid and support in case of need. The committee consists of fifty members, of which the Baron Taylor is perpetual president. To the Institution are also appointed six law officers and a medical council. The fixed subscription of each member of the Association is half a franc per month, but liberal donations have already been received. The presidents in conjunction with M. Taylor are—MM. Ingres, Horace Vernet, Paul Delaroche, Scheffer, Havé Watelet, Henriquel Dupont, and Petitot. Vice-presidents—Abel de Pujol, Leon Cogniet, Duval le Camas Père, Grillon, Nanteuil Lebeuf, and d'Houdetot. These names are a sufficient guarantee for the respectability of this Society were no others associated with them; but, even at this early period of its existence, the Institution numbers 500 members, among whom are all the living celebrities of the French school.

School of Fine Arts.—During the first six months of the present year, seventeen competitions of the students in architecture are appointed to take place, with a necessary number of exhibitions. In painting and sculpture the competition in medals after the antique took place on the 20th and 27th of January; and that in historical composition is appointed for the 11th of June.

School of Design.—The distribution of the prizes of the School of Design took place on the 8th of December, at the Hotel de Ville; upon which occasion the chair was filled by M. Demont, mayor of the eleventh arrondissement, in the absence of the Minister of Public Instruction, who it was understood would preside. M. Demont opened the business of the assembly in an appropriate discourse, and was followed by M. Belloc, in an address in which he dwelt upon the advantages which French manufactures had derived from the School of Design. The usual prizes were then awarded, together with those contributed by different members of the Royal Family.

Longevity of Artists.—In a work of which M. Legincourt is the author, it is observed that artists are not long-lived. Among four hundred artists, more or less celebrated since the time of Raffaello to the present day, only one-fortieth of that number have attained to the age of from 70 to 99 years: these are, Vincent, 7; Reynolds, 70; Lairese, 71; Lebrun, 71; Poussin, 71; Champagne, 72; Terburg, 73; Salario, 73; Pannini, 73; Jouvet, 73; Vernet (Joseph), 74; Reynault, 75; Ostade, 75; Leonardo da Vinci, 75; Guercino Bourgeois, 75; David, 77; Schuyders, 79; Bakhuysen, 78; Greuze, 79; Carl Vernet, 79; Teniers, 80; Cousin, 80; Bellini, 80; Primaticcio, 80; Jozepin, 80; Lagranée, 81; Grassi,

81; Albano, 82; Claude Lorraine, 82; Tintoretto, 82; Baume, 82; Gontilechi, 83; Barroccio, 84; Jordaens, 84; Mignaro, 85; Richard, 85; Crayer, 87; Marratti, 88; Coypel, 89; Bellini (Giovanni), 90; Calabrese, 90; Vien, 93; Titian, 99.

Society of the Friends of Art.—This Society has been instituted on the principle of the Art-Union of Germany and England, for the encouragement of Art. The exhibition of the prizes of this year does not reach the average: it consists of only twenty-eight works, the greater number of which appeared in the Louvre last season. The principal prizes are, 'The Battle of Oued Jer,' by Philippoteaux; and 'Giorgione Painting the Portrait of Gaston de Foix,' by Baron.

#### REMISSION OF THE GLASS DUTIES.

ALL lovers of Ornamental Art, and of its combinations with the useful Arts, must have been highly gratified by the total abolition of the excise on glass, announced by the Premier as part of his financial arrangements for the present year. In the whole range of fiscal duties, it would be scarcely possible to discover an impost every way so objectionable as that which is now about to be abolished; it imposed restrictions on the manufacture which most directly added to the national wealth, and which is surpassed by few in its power of contributing to the health, the comfort, and the convenience of the community. The materials of which glass is composed are, for the most part, worthless for any other purpose; the value added to them by the skill, the labour, and the ingenuity of manufacturers may consequently be regarded as the creation of so much new capital to be added to the general stock of national wealth. Hitherto our manufacturers have been actually prohibited from making any improvements in their products, not only because their experiments were rendered costly by being subjected to taxation, but also because their processes were stringently regulated by the Board of Excise—a body far more interested in facilitating the collection of duty by its officers, and providing for their convenience, than in consulting the exigencies of manufacturers, or even the ultimate advantage of the public. It was obviously impossible that any manufacture should flourish when persons utterly ignorant of the business had the power of prescribing the routine that was to be observed in every part and process of the fabrication. So far are the English glassmakers from deserving blame because they have in some branches of the art allowed foreigners to outstrip them, that it is highly creditable to their ingenuity and ability that they have been able to maintain the struggle at all. The fact that they have borne up against competition under such disadvantages may be received as a ground for confidence that their liberated powers will give to this manufacture a variety, an extension, and an excellence such as it has not attained in any other country. On glancing over the list of the four hundred and thirty articles which are to be admitted for the future free of all duties on import, we are glad to find among the enfranchised substances the alkalies and several other articles important to glass manufacturers; and we the more readily notice this gratifying fact, because the Premier did not take credit for this additional boon when explaining his fiscal arrangements. The purposes of ornament and utility to which glass may advantageously be applied are far more numerous than is generally known or even suspected. Sir R. Peel has mentioned that glass is used to form the delicate balance-spring of a watch, and the draining-pipes which may be used as a substitute for tiles. We may be permitted to notice that, in horticulture, the use of glass for regulating temperature opens a very cheering prospect to a class of men often exposed to severe vicissitudes—we mean the market-gardeners. Should the science of agriculture make such progress as to assimilate its processes to horticulture, of which there appears to be a very reasonable prospect, we should not be surprised to find conservatories regarded as an essential part of fixed farm-stock, and the number of farinaceous plants cultivated for food increased to an almost indefinite extent.

The importance of the subject has forced us to say a few words upon it in our present number, but we have not now space to discuss it at anything like the length which the subject deserves; we shall, however, resume it, probably in our next number, and we shall then point out some uses and applications of glass, which are not generally known to the public, but which are likely to prove of great advantage to the nation.



## ART IN THE PROVINCES.

**BRISTOL.**—Subscriptions to form the Bristol Institution come slowly in, and we fear will continue to do so, unless strangers supply the necessary funds. We fear, too, that such patrons of Art as Mrs. Sharples are not easily found—and that the £3000, her munificent gift, will be but little augmented by gatherings among Bristolians. We perceive that some of the papers there are speaking of certain artists as conferring honour upon the city, by the prosperity they have obtained and the distinction they have achieved—since they left it. Bird lived and died there, it is true; but we think the good folk of Bristol would rather forget than remember his name. Some half-a-dozen others may be hinted at in passing, who contrived to live there for a few years—and left it as soon as they could; while Müller, who was really born there, and there became a true artist,—did he ever sell a picture to a Bristol man in his life? Bristol, however, has now an opportunity of regaining its character, or rather of obtaining a character it never had; and we shall hail with cordial delight any proof we may receive of liberal and rational views in that wealthy city. "The Bristol Academy" we suppose we may regard as formed; and we beg to remind our readers that, the Exhibition Room of the Academy not being yet erected, the Exhibition to take place in Bristol in April next will be at the Philosophical Institution in Park-street. Pictures must be sent before the 5th of April, through Mr. Green, of Charles-street.

**MANCHESTER.**—The very able and eloquent address delivered by Mr. Wallis, the master of the Government School of Design, in the hall of the Athenæum, has been published "by request." It does him great credit. Manchester has recently sustained the loss of two individuals, who were always foremost in exertions in the cause of Art—Mr. Winstanley and Mr. Schwabe. No gentlemen ever lived more esteemed and respected. Their connexion with the Arts—of which they were generous and liberal, as well as judicious patrons—requires that we should offer some tribute to their memories. We shall endeavour to do so next month.

**LIVERPOOL.**—Our report concerning pictures disposed of this year in the great city of British merchants is, on the whole, satisfactory. We first add the following to the lists already published in the ART-UNION, of "private sales."

'The Primrose Gatherers,' Miss Woodcock; 'Views in Ramsden Clough, Vale of Todmorden,' E. Royle; 'The Ferry—Evening,' E. Williams, sen.; 'Seacombe Ferry—Liverpool in the distance,' S. Walters; 'A Water Mill,' J. W. Allen; 'Tilbury Ferry, near Gravesend,' E. Duncan; 'The Tired Gleaner,' T. F. Marshall; 'View of Colebrookdale, Devon,' F. R. Lee, R.A.; 'Spring Morning—Welsh Vale,' R. S. Bond; 'The Millennium,' W. Huggins.

Total amount of private sales during the Exhibition, previous to the drawing of the Art-Union, was £1346 15s.

The drawing of the Art-Union prizes took place on the 30th of January. The results, which are highly satisfactory, will be shown by the appended extract from the speech of the chairman. "I have to announce that our subscriptions amount to £2881—those of last year having been £683, and of the year before £625—showing an increase highly gratifying. It is known to you that an engraving is presented to each contributor; but, inasmuch as that abstracts a considerable sum which would otherwise be available for prizes, it is under consideration whether the system should be continued. It will not be abandoned, however, without due consideration, and a wish to meet the views of the majority of subscribers. With respect to the engraving, it is one of greater value than those of former years, and will be ready for delivery within a short time, of which due notice will be given. The prizes are as follows:—One of £60, one of £50, one of £40, two of £30, two of £25, five of £20, six of £15, ten of £10, and four of £5—in all, thirty-two prizes."

To this list we append a

List of the Pictures selected by the Prizeholders in the Liverpool Art-Union.

'On the Clyde,' Thos. Creswick, A.B.A.; 'Shrimpers on the Sands of St. Michael, Normandy,' E. W. Cooke; 'Rebecca a Prisoner in the Precincts of Templestone,' R. S. Lauder; 'The Officious Servant,' A. Solomon; 'Water Mill—scene in Devonshire,' H. J. Boddington; 'Landscape,' H. Jutsum; 'The Vale of Conway, near Bettws-y-coed, Moel-Siabod in the distance,' F. W. Witherington, R.A.; 'Don Quixote disputing with the Priest and the Barber the merits of the great Knights Errant of Antiquity,' J. Gilbert; 'The Old Favourite,' C. Josi; 'Scene near Yarmouth, Isle of Wight,' A.

\* Mr. Tucker, the late Secretary to "The Bristol Society of Artists," has written us to request we will correct the writer of a letter signed "Bristolensis," printed in our last, wherein he attributes the getting up of Exhibitions during past years principally to the zeal and exertions of the Secretary. Mr. Tucker is anxious that the honour and credit should be given to the Committee. He says:—"They have laboured zealously and energetically to uphold the cause of Art in this city, and in these labours I have had a share; but beyond this I can claim nothing to justify the almost exclusive praise bestowed on me by your correspondent." We have no doubt that Mr. Tucker and the Committee were both zealous and energetic, and did the best they could. But it is notorious that less was done to promote Art and forward the interests of its professors in Bristol than in any other city or town of importance in Great Britain.

Vickers; 'The Watering-Place,' John Wilson, jun.; 'View of Derwent Water, looking up to Borrowdale, Cumberland,' Copley Fielding; 'View of South Downs, over the Weald of Sussex, from near Hayward's-heath,' Copley Fielding; 'Interior at Ambleside,' W. Collingwood; 'The Toilet,' T. Crane; 'From Nature,' W. Duffield; 'The Bynath,' G. A. Williams; 'View of Byland Abbey, Yorkshire,' Copley Fielding; 'Landscape—Haymaking,' E. Williams, sen.; 'Village of Bucklersbury, Berks,' W. Havell; 'Near Maidstone, Kent, on the River,' F. W. Watts; 'Cow and Sheep,' T. E. Cooper; 'Mill on the Allen, North Wales,' S. Eglington; 'Distant View of the Lake of Thirlmere, from the Base of Helvellyn,' A. Vickers; 'Lake of Geneva,' Miss J. Nasmyth; 'Langdale, Cumberland,' Miss C. Nasmyth; 'Village of Bishop's Stoke, Hants,' F. W. Watts; 'The Village Sports,' H. C. Pidgeon; 'Wreck of a Sloop on the Hermitage Rocks, Jersey,' E. W. Cooke; 'Girl with Butterfly,' Miss E. Hunt; 'Perth, Perthshire,' Miss C. Nasmyth; 'The Nursery,' J. T. Eglington; 'Borrowdale, Cumberland,' Mrs. Bennett; 'The Lake of Lucerne,' A. Vickers.

**BIRMINGHAM.**—We are, at present, unable to furnish details relative to the recent exhibition, and the operations of the Art-Union; we fear, however, that neither will be of a very satisfactory character; the wealthy manufacturers of the great town and the district have not, this year, responded to the call that has been made upon them. Yet trade is everywhere flourishing; and a desire to foster Art in connexion with manufactures, is largely on the increase.

**SCOTLAND.—EDINBURGH.**—The nineteenth Exhibition of the Royal Scottish Academy was opened on the 13th of February. It consists of 551 works of Art—of varied merit, of course; but it would appear that the honour of the Society has been mainly upheld by contributors from England, among whom are Turner, Stanfield, Roberts, MacIac, and Müller. Next month we hope to furnish some statement of its contents; at present our means of reviewing the collection are so imperfect and unsatisfactory that we prefer printing this mere announcement.

**ASSOCIATION FOR PROMOTING THE FINE ARTS IN SCOTLAND.**—A special meeting of the Society has been held—"for the purpose of enabling the present Committee to propose the abrogation of that rule of the Association which restricts its purchases to the works of Scottish artists." The Committee, having reported strongly in recommendation of the change, thus called upon the members to give it their sanction—and it was sanctioned accordingly. Mr. Macnochie, of Meadowbank, stated that, so wise and just did the principle appear, it would have been adopted long ago—but for the opposition of the artists and their friends. This statement, however, appears to have been most erroneous; for it was afterwards declared by Lord Cockburn, that he had received a letter from the Secretary of the Scottish Academy, intimating their unanimous acquiescence in the abrogation of the restrictive rule, and enclosing a copy of a resolution which they had agreed to, so far back as the 28th of February, 1844, appointing a Committee to try and get the Association to do the very thing they were now doing. If the fact had been as Meadowbank assumed it to be, we should have fully agreed with him in opinion that "the artists were standing in their own light, and, what was more, that they were impeding the progress of Art; for it was quite manifest that where artists not altogether of one school were allowed to compete with each other, and exhibit their works on the walls of the same room where they could be compared with each other, the result must tend very much to the advancement of Art generally." We cordially rejoice at the abrogation of a law more characteristic of the dark ages than of the existing epoch, when liberality is known to be sound wisdom.

**GLASGOW.**—The Government School of Design has been opened. We shall next month be able to supply some particulars relative to its present state and future prospects.

**IRELAND.**—We direct attention to an advertisement, emanating from the Royal Irish Art-Union, offering a premium of £50 for the best work, in any style, contributed to the approaching Exhibition of the Royal Hibernian Academy. We rejoice to find that the offer is "open to all competitors wherever resident;" and that no narrow and unwise policy has induced a limitation to "native artists"—i.e., to artists dwelling in a particular part of the United Kingdom. This is a most prudent and very liberal step on the part of the Society; it will make all artists—here and in Ireland—bestir themselves; and it cannot fail, we think, to have the effect of strengthening the Exhibition in Dublin by inducing some of our higher artists to send to it their best works. They should bear in mind that the gain of £50 is a comparatively small matter; while to carry off the prize will be a distinguished honour. Surely, too, some painters, natives of Ireland, established in London, will be among the competitors—even such as Mulready, MacIac, Macdowell, Fisher (a young artist who promises to rival the best), Rothwell, and a score of others. We trust the Exhibition will be such as really to reward the efforts and anxieties of the Committee of the Art-Union for the Improvement of Art in Ireland: they look for this recompense; they have a right to expect it; and it will be to the shame of artists—English, Irish, and Scotch—if they are not enabled to enjoy it.

## VARIETIES.

**IMPORTED PRINTS.**—A case has recently occurred at the Custom-house, in London, which cannot fail to interest many of our readers. Some time ago a work was published in the United States, descriptive of the art of weaving, illustrated by a vast number of prints, showing that process in all its stages. It appears that the same work has been recently reprinted in London, and that its publishers have imported several prints, executed in the United States, intending, as they state, to unite these foreign prints with the British letter-press. The officers of the Customs charged these prints with the separate duty of 1d. per print, of which the parties complained to the Treasury, who referred the matter to the Board of Trade. The latter board recommended the Treasury to admit these prints at the duty of £2 10s. per cwt.—that being the amount of duty chargeable on books,—on the ground that, if the prints had accompanied the letter-press, they being subsidiary,—that is, merely illustrative of the subject of the work,—they would have been admissible as a book at the said duty, viz., at £2 10s. per cwt.; considering that the letter-press should not be put upon a worse footing for having been printed in England than if it had been printed in the United States. But their lordships required evidence of the fact alleged, namely, that the work in question has actually been printed in this country. The recommendation has been acted upon; and the prints, under these circumstances, have been omitted.

**THE NATIONAL GALLERY** is about to receive an addition, the late Princess Sophia having bequeathed to the collection her picture, by Salvator Rosa, of 'Diogenes throwing away the Cup.' It is said to be a fine example of the master, and in a good state of preservation.

**Mrs. CHARLES LANDSEER** was, on Monday, the 10th of February, elected a member of the Royal Academy. He has been awaiting the distinction many years; and there was little doubt that, if again passed over, his admission to "full honours" would have been a measure postponed *sine die*. It is not pretended that, of the several candidates submitted for choice, Mr. Charles Landseer was by any means the best. There were, confessedly, among the associates seven or eight artists who are his superiors; and out of the Academy there are at least a score of incomparably better painters. To say that private feeling had nothing to do with this election would be absurd; but perhaps it is expecting too much to look for a total sacrifice of personal considerations to public duty in a body not so circumstanced as to be independent. One thing is quite clear, that Mr. Landseer—who was rejected for Mr. John James Chalton, Mr. Witherington, and Mr. Hart—has been preferred to Mr. Herbert, Mr. Webster, Mr. Cope, Mr. McDowell, Mr. Creswick, Mr. Rodgrave, Mr. Grant, and Mr. Duncan.

**MISS HELEN FAUCIT.**—During one of the visits of this accomplished lady to Edinburgh—where she won "golden opinions" off, as well as upon, the stage—she sat for her portrait to Mr. Kenneth MacIac, a distinguished miniature-painter of Scotland, whose merits are far too little known south of the Tweed. We have had an opportunity of examining his drawing. It is strikingly like the original; the artist has happily caught the grace of form and eloquent expression of countenance; and, although we cannot say that he has subjected either to any process of refinement, it is certain that he has represented both under the influence of those agreeable impressions which are—in the best and truest sense—beauty. The portrait is full-length. Miss Faucit appears to have been musing over, rather than anxiously thinking upon, some passage of *THE POET*, whose bust is placed by her side. The style of the drawing is peculiarly simple, but highly effective; it impresses upon us at once the conviction that the painter is master of his art. All the subordinate parts—and these, indeed, comprise nearly the whole of the picture, except the countenance—are treated as of little importance; yet it is not difficult to perceive that all have received due consideration, so that each shall be, in its degree, accessory to the main purpose kept steadily in view. There is nothing like constraint in the attitude; yet it mingles with happy effect the actress with the woman—Nature with Art. The portrait may be either that of a Miss Faucit who never "trod the boards"—or of Miss Faucit who, whenever she appears in public, comes with a surety of triumph—



touching the hearts and contenting the minds of audiences, whether critical and hard to please, or pleased without knowing why or caring wherefore.

Mr. HARDING'S long-expected and anxiously expected book, "The Principles and the Practice of Art," is now, we rejoice to say, on the eve of completion; and our readers may be assured of its being found "worth waiting for;" the long postponement of its publication having been really caused by the earnest resolve of the artist to render it, in all respects, worthy of him. It would scarcely be credited how many plates have been laid aside, and cancelled, because they might be improved; and how many experiments have been tried—at an immense cost of time and labour—in order to produce the work in a state as near as possible to perfection. We may state, however, that every print will be the actual work of the artist's hand—not only those in litho, but those in mezzotint and in line, as well as the etchings; and that the woodcuts—of which there will be several, of rare beauty—have also been drawn by his own hand. The work will, therefore, prove a treasure to "the profession," as well as to the amateur, for whose purpose it is more particularly designed. No man could have brought to the task sounder knowledge or more practical learning; and few can communicate both in a manner at once so simple and so comprehensive as Mr. Harding. The book, we repeat, will be found to have been well worth waiting for; and to have obtained much advantage from delay.

**THE PATERMINI VASE.**—The world has sustained an injury—by a means so pitiful as actually to augment the regret. A fellow who had succeeded in drinking himself into a state of "delirium tremens," strolls through the British Museum—picks up a stone fragment in the Sculpture Room, finds his way into another apartment, and dashes into pieces its great treasure. He is punished by a fine of three pounds and an infamous notoriety! We rejoice to learn, however, that the vase is not altogether destroyed. It will be in a degree restored—for happily there exists a perfect facsimile; and none of the fragments have been lost. They will be put together ere long—and we trust the beautiful and venerable work will yet exist to delight centuries to come. This cheering intelligence was communicated to the Society of Antiquaries by Mr. Winckel, who possesses a genuine copy, which he means to exhibit together with a cast of the sarcophagus in which the cast was found. The British Museum has another copy of the vase, which Sir Henry Ellis stated would soon be exhibited to the public. The copies in question are casts from a mould produced at Rome. The casts having been taken by Mr. Tassie.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—The half-yearly distribution of the funds of this excellent Institution took place at the rooms in Buckle-street, on Thursday, the 16th of January last, when twenty-two cases from distressed artists, their widows, and orphans, were presented for the consideration of the Council, twenty of which were relieved by sums amounting to £243. The auditors afterwards submitted to the meeting their report for the past year, from which we find that £600 was also distributed during that period in the relief of fifty-five cases. We, therefore, hope the Society will continue to receive the support of all lovers of Art as well as artists. Among the numerous charitable institutions of the metropolis, few have stronger claims upon public patronage.

**STATUE OF KING WILLIAM THE FOURTH.**—The completion of this work has at length been effected by the removal of the hoarding which hitherto concealed the principal part of the pedestal: it has also been cleaned down, and now presents to the spectator an object worthy of admiration. The statue of the monarch is boldly and massively carved; Mr. Nixon, rightly considering the elevation it would occupy, has evidently studied to produce uniformity of effect, instead of exhibiting his skill in intricacies of detail; and he has acted with judgment. The attitude of the figure is simple, yet imposing; characteristic of the king and the seaman. The head, erect, is slightly turned towards the right shoulder, while the left leg is somewhat advanced; the robe of the order of the Garter conceals the right arm, displaying the hand, which projects, holding a baton as the emblem of command; the dress consists of an admiral's uniform, surmounted by the "blue riband;" the left hand rests against the hilt of a sword: the whole is well conceived, and successfully executed. The opinion expressed in our former notice of the work, when in course of erection, regarding the site whereon it stands, remains the same,—it would undoubtedly have been

seen to greater advantage if placed a few yards nearer the bridge,—from no one of the approaches is a good view to be obtained, except immediately in front: in its present position artistic effect is made subservient to public convenience, as a safer retreat is afforded to the pedestrian in crossing the wide thoroughfare which terminates Gracechurch and King William streets. A strong iron railing, with substantial square pillars at the angles, on which are placed gas-lamps, surrounds the columns; below this two steps lead to a paved flat, and a number of granite posts encloses the whole.

**GREENHAM AVENUE ASSOCIATION.**—The public journals inform us that, under this denomination, a Society has been formed, which has for its object the construction of an avenue or arcade from the end of Bartholemew-lane, opposite the northern entrance of the Royal Exchange, to the corner of Moorgate-street, with a branch to Finsbury-circus. The plan embraces buildings suitable for offices, counting-houses, shops, and dwelling-houses, and, if carried into effect, will provide an admirable substitute for the narrow, unhealthy, and inconvenient courts and alleys which abound at the present time in the above locality. Now, whatever be the spirit which prompted the scheme,—whether a desire for improvement and architectural adornment, or a profitable investment of some of the unemployed capital which a vast number of our fellow-citizens possess,—we heartily wish the projectors success in their undertaking. The surplus wealth of London cannot be better expended than by adding to the beauty of the metropolis, and contributing to the comfort of its inhabitants.

**STATUE OF SIR SYDNEY SMITH.**—This work, from the chisel of Mr. Kirk, of Dublin, is nearly completed, and will shortly be removed to its destination at Greenwich Hospital. His Excellency the Lord Lieutenant of Ireland has recently paid a visit to the artist's studio, and expressed his entire satisfaction with the character of the work, and the correct likeness of the chivalrous statesman—a point upon which his Lordship declared himself competent to decide from his distinct recollection of the hero of St. Jean d'Acre. It will be in the recollection of our readers that Mr. Kirk was selected by Sir Robert Peel to execute the statue, when a vote was passed in Parliament to let Art honour the memory of three naval heroes,—Smith, Esmouth, and De Saumarez.

**A STATUE OF PRINCE ALBERT** will be erected in the Royal Exchange—a vote to that effect having been passed and a subscription entered into at "a meeting of merchants, bankers, shipowners, and others interested in the commerce of the city of London." The work is, it appears, to be executed by Mr. J. G. Lough—so that there can be no doubt of its being a failure, and in keeping with everything else in and about the Exchange.

**ROYAL ACADEMY LECTURES.**—The lectures of Mr. Cockerell have been concluded. Those of Mr. Howard, on Painting, commenced on the 20th of February, and will be continued on the 6th, 13th, 20th, and 27th of March. Those of Sir Richard Westmacott, on Sculpture, commenced on the 17th of February, and will be continued on the 3rd, 10th, 17th, and 24th of March.—Mr. Howard delivering his on the Thursdays, and Sir Richard Westmacott his on the Mondays, of the month.

**DUNCAN'S PICTURE OF PRINCE CHARLES EDWARD AND THE HIGHLANDERS** is at present "on view" in the Gallery of Messrs. Hering and Remington, 137, Regent-street—the publishers, in London, of the print engraved by Baron for Mr. Alex. Hill, of Edinburgh. The painting is one of very high merit—it secured the election of the artist into the Royal Academy, thus spending to his name the letters "A.R.A." in addition to those he enjoyed (R.S.A.) as a member of the Scottish Academy. It was our intention to have reviewed the print this month; but circumstances have induced us to postpone it to our next, when we shall endeavour to do justice to one of the most meritorious and interesting publications of the age. Our present purpose is merely to state that those who desire to see the painting—and thus obtain a rare treat from Art—may now do so. But the print is associated with a great attraction—a carved frame, the work (designed and executed) by Mr. Stamp, of Newcastle-on-Tyne, to whose carvings, exhibited at the Exposition of the Royal Commission, in King-street, last year, we referred in terms of high praise. The design is a fine example of composition; the objects introduced are of course illustrative of the subject—Highlanders and their peculiar accessories; if Mr. Duncan had himself painted a frame for it, it could not have been a

finer or worthier accompaniment to his picture. The execution, too, exhibits the highest ability. It is, in fact, as excellent a specimen of Art as the present age has produced in any country,—and we are very sure it will be so considered by all who may examine it.

**DRAWING GALLERY.**—Classes have been opened at 18½, Maddox-street, Hanover-square, under the direction of Mr. Dickinson, for affording instruction in drawing upon a plan more effectual than has been hitherto proposed. The Gallery is simply lighted from above—a benefit enjoyed by the day students; while the evening classes work under a set of powerful gas-burners, with a strong light upon the models. Models of every description are provided, and the study of the human figure is pursued according to the method of Dupin. The third course comprehends the anatomy of the human figure, and drawing from the antique; and in the fourth course the students proceed to living models, grouped and variously costumed. Thus it will be seen that these classes have been instituted as well for the elementary instruction of artists as of amateurs. As the want of classes of this kind has long been felt, we sincerely hope the enterprise will be attended by the success it merits.

**THE CHINESE COLLECTION.**—Although two years and a half have elapsed since this Exhibition was first opened, it continues to receive a full share of public patronage;—a circumstance at which we cannot marvel, inasmuch as it presents all but a political history of the Chinese, of whom, until of late, our knowledge has been limited. A renewal of the celebrated Feast of Lanterns is about to be instituted, which it is anticipated will be not less attractive than last season. Many visits must be paid before even a portion of the many hundreds of interesting objects here exhibited can be satisfactorily examined. We have more than once been struck by the admirable specimens of carving contained in some of the cases—as also by the portraits in oil, some of which would do honour to a pupil of Van Dyke, especially those of a "Money-lender" and a "Chinese Beauty," which, in vitality and modelling, are rarely excelled by European artists.

**THE WATERLOO MODEL.**—It will be remembered, Captain Siborne constructed and exhibited, a few years ago, a model of that period of the battle at which the destruction of the columns of the Imperial Guard took place by the British artillery, the Guards, and the light infantry brigade. The present model represents the destructive charge made by the British heavy cavalry under the Marquis of Anglemore, and the British infantry, under Sir Thomas Picton, whereby the attacking force of the enemy was entirely overthrown. The model presents only the centre and the main portion of the left wing of the allied position. The ground has been most accurately surveyed, and is laid down in the model with the utmost attention to its superficial aspect. The troops of both armies are distributed precisely as they occupied the ground between one and two o'clock—the time of this terrible onslaught. In short, a model more perfect in every respect than this, and more spiritedly descriptive, has never been constructed.

**SOIRÉE AT THE SOCIETY OF ARTS.**—At the close of last month the Vice-Presidents gave an "Evening," and called together a large assemblage of artists and men of literature and science. The tables were filled with curious and interesting matters—exhibiting the results of many of the most valuable inventions of the age. Such "meetings" are highly useful; of their pleasant character there can be no doubt; but their advantages are not limited to the enjoyment and information they yield: they are good as **EXAMPLES**. Rarely has so agreeable or so profitable an evening been spent.

**THE BEAUTIES OF THE PENNINE.**—We direct attention to Mr. Rindon's advertisement of a new illustrated serial under this title. It promises well; and judging from the specimens we have seen, we may safely anticipate a work of a deeply interesting and highly valuable character. The name of Mr. Rindon will be, indeed, a sufficient guarantee for the excellence of the publication. We shall describe it at greater length next month—when the first part will be before us.

**BRITISH ARCHÆOLOGICAL SOCIETY.**—We have to know that differences have arisen in this Society, the consequences of which cannot be of a less than injurious to it. They are already, as far as public that there can be no indolence in alluding to them; but, as arrangements are in progress either to remove conflicting opinions or to remodel the Society (this latter being impossible that it can be suffered to die), we







G. Cattaneo del. Pinx.

# THE FIRST REFORMERS PRESENTING THEIR FAMOUS PROTEST,

AT THE DIET OF SPIRES, ON 19th APRIL 1529.

This Picture presents Authentic Portraits taken from Albert Durer, Titian, Holbein, Lucas Cranach, &c.

Size of the original picture 32 inches by 22 1/2.

W. Walker, Del.



shall await the issue—merely now stating that disputes arose in consequence of Mr. Wright and Mr. Fairholt (two of the members) undertaking to edit and illustrate a journal—"The Archaeological Album"—which certain managers of the Society considered to be an infringement of their "rights" as editors of the "Archaeological Journal." We believe the parties who so thought, however, formed by no means a numerous or influential section of the Society; but that an immense majority cordially welcomed additional machinery for effecting the objects contemplated when the Institution was formed—i. e., to create, extend, and establish a taste for antiquities and a desire for their preservation.

**THE GROSVENOR GALLERY.**—The death of one Marquis of Westminster and the accession of another furnish a fitting occasion for taking some steps to open—under certain restrictions—to the artist, the student, and the lover of Art the famous collection of pictures in the Grosvenor gallery. The present Marquis is known to be a liberal and considerate gentleman, and we have reason to believe that, if a proper course were adopted, a great object might be attained. We take this opportunity to state that the still more celebrated, valuable, and useful gallery, known as the *Stafford Gallery*, is almost a sealed book. Why it is so, it will be our business to inquire.

**THE COLLECTION OF ROBERT VERNON, Esq.**—We have reason to believe that this glorious assemblage of the works of British artists will be again open to the inspection of artists and lovers of Art, in May. We shall be enabled to be more explicit on this subject in our next. We know, however, that the generous and truly noble proprietor was perfectly satisfied with the issue of his experiment last year. No injury of any kind, and scarcely the shadow of annoyance, took place, notwithstanding that some thousands visited the rooms. We have already commented upon the fact that much of the improved feeling towards, and respect for, British Art, on the Continent, resulted from foreign artists and critics having been enabled to examine this collection.

**FREEMASONS OF THE CHURCH.**—Our space this month will merely permit us to state, that "the 26th chapter" was held on the 11th of February, at the rooms of Mr. Rogers, the famous carver in wood, in Great Newport-street. The Institution was established "for, among other objects, the re-discovery of the ancient principles of architecture; the sanction of good principles of building, and the condemnation of bad ones; the exercise of scientific judgment in the choice and use of the most proper materials, and the infusion of science into every department of architecture." The founder was the late Mr. Bartholomew; and at the meeting under notice it was resolved, that "a testimonial detailing his services rendered to architecture be emblazoned on vellum, and framed and glazed, to hang in the council-room of the college; and that a duplicate copy of the same, similarly emblazoned, framed, and glazed, be presented to the founder's widow."

**SOCIETY OF THE IRISH SOCIETY.**—An "evening" was devoted to Art, Literature, and Music, on Wednesday the 19th of February, by this Society at their rooms in Suffolk-street, Pall-mall. The Society has been instituted, if we understand rightly, in order to assemble together, for mutual aid and to promote good fellowship, the natives of Ireland who are "working their way" in London. The project is so far good; nearly every province has its provincial club in the metropolis, and Wales and Scotland have long had their "social bands" in serviceable union here. "The Irish Society" aims at nothing more. The time has gone when to have been an Irishman was a disadvantage; it is now no more a drawback, or an impediment to success, than to have been born in Devonshire or Northumberland. Irish talent is proverbial; Irish stability and Irish integrity are becoming equally so. Irishmen have made their way into every honourable and profitable post in England; and we need not tell our readers that of artists, natives of Ireland, there are many whose fame has gone forth from London throughout the world. At the soirée to which we refer there was a large and very valuable collection of works of Irish painters, sculptors, and engravers,—examples of the genius of Shce, Danby, Fisher, Rothwell, Franklin, Elmore, and others; with some admirable busts, the productions of J. E. Jones,—to whose bust of Louis Philippe, recently executed, we have elsewhere referred.

**WOMAN INTERFERING FOR THE VANQUISHED.**—Who, by whom it has been seen, can have forgotten Etty's famous picture thus entitled—the *chief d'œuvre*

of the painter, and a glory of British Art? It was purchased by the Royal Scottish Academy—who are, as they may well be, proud of their treasure; they did not, however, buy it directly from the artist; it was first bought by a brother artist, John Martin, after having passed unsold through an Exhibition! A small copy of this noble and beautiful work has been recently made by Mr. Etty, for the purpose of being engraved as one of the series of examples of the British school in the (so called) "Finden's Gallery;" and it has been placed in the hands of Mr. Doo. We rejoice exceedingly that we are thus sure of a print corresponding in merit with the picture. It will do immense service to the work in which it is to appear, and concerning which, by the way, we shall have much to say hereafter. We know that immense exertions are making to render the collection as perfect as it can be; and that the principal object of its proprietor is to produce a monument of British Art that shall be worthy a great nation.

**MESSRS. GOUPEL AND VIBERT**, the eminent print publishers of France, have commissioned an English engraver, Mr. Henry Cousins, to engrave a mezzotint plate from a painting by Winterhalter. It is pleasant to record instances of wise liberality. The publications of these gentlemen have been very successful in England, and they desire to manifest their sense of the support they have received by sharing some of their advantages with English artists. This is a first step; it will, we have reason to know, be followed up.

**MR. PRE'S BOOK—"Patronage of British Art"**—is on the eve of publication. It looks inviting—and it cannot be otherwise than full of curious and interesting matter, being the result of long experience concerning the subject and all that appertains to it. The volume contains several portraits of the author and his contemporaries. We shall recur to it next month.

**THE "INVENTIONS" IN ART.**—We have nothing either important or interesting to report at present on the subject of the two inventions—concerning which we have excited the curiosity of our readers. Both, however, are progressing towards completion: of the "Anastatic Printing" we have seen some specimens far better than those we gave with our February number; but the steam press has not, as yet, been brought into operation. In reference to the copying prints from paper impressions, we can merely say, just now, that we believe our anticipations will be ere long fully realized.

**THE COLLECTION OF THE LATE ANDREW GEDDES, A.R.A.**, will be sold on the 10th, 11th, and 12th of April, by Messrs. Christie and Manson. It comprises several of his own works, copies of celebrated pictures, and many curious and interesting sketches made by him during his residence in Italy; together with some valuable etchings and a few pictures and drawings by old masters. We may be enabled to give farther particulars in our next number.

**THE COLLECTION OF THE LATE SIR AUGUSTUS CALLOTT, R.A.**, will also be sold by Messrs. Christie and Manson, during the month of April, but the day is not yet fixed. We shall announce it next month, and probably give an outline of the leading contents of the catalogue.

**THE COLLECTION OF THE LATE WILLIAM GRIEVE** will be sold on the 7th of March, also by Messrs. Christie and Manson. It is rich in fine specimens of prints and illustrated books; and contains many drawings and sketches made by the excellent and lamented artist during his tours in Germany.

**DISSOLVING VIEWS.**—On the 5th of last month a private lecture, illustrated by dissolving views, was delivered at 22, Connaught-square, by G. F. Richardson, Esq., F.G.S., on the Rhine, and the geological structure of portions of the districts through which it flows. The immediate purpose of the discourse was prefaced by some brief observations on the genius of the German language; the force and capabilities of which the lecturer compared most happily to those of the Greek; after which he proceeded to consider it as the parent of our own vernacular tongue, instancing a few common substantives which must have a place in all languages even in their least refined form, as *finger—hand—arm—schuller*, &c. He then spoke of the luxurious vine-clad banks of the Rhine as having arisen from the action of numerous volcanoes now extinct, and drew an analogy between these and the face of the country in Auvergne, in France, and other parts assimilating in their structure. The views were numerous and highly characteristic, and Mr. Richardson pointed out the volcanic features as they occurred, describing them as of basalt, scorie, or lava.

## REVIEW.

**THE FIRST REFORMERS PRESENTING THEIR FAMOUS PROTEST.** Engraved by WILLIAM WALKER, from a drawing by GEORGE CATTENMOLE. Publishers, Hering and Remington.

It is a pleasure to the critic to review a work like this,—to leave costly copies of dogs, little and big, and find Art exercising its high purpose of honouring intellect, freedom, and integrity, perpetuating the memory of good deeds, and stimulating to uprightness by the force of example. Art is never so well employed as in the service of History,—whether to encourage or to warn. In this admirable engraving from a truly fine picture, our lessons are derived from both—from the faults as well as the virtues of those who have gone before us; men by whom the battle for and against civil and religious liberty was fought three centuries ago. The artist has commemorated the earliest event that heralded the Reformation. The term "Protestant" originated on the 19th of April, 1529, when, at the Diet of Spires, the great reformer Martin Luther and his illustrious protectors and adherents presented that "famous protest," which subsequently gave a glorious name to millions.

The circumstance on which the picture is "founded" is briefly this:—

"Some of the princes of Germany, adherents of Luther, together with several of the free cities, having adopted the principles of the Reformation, entered into a confederacy for mutual defence. Under these circumstances it was resolved by the Diet held at Spires in 1533 (in the absence of the Emperor), that the princes and other members of the German empire should be at liberty to introduce such reforms in their churches as in their consciences they might think necessary; subject, notwithstanding, to the sanction of the Emperor, and all matters should be definitively settled by a general council, the speedy convocation of which was then urgently demanded by all parties, the court of Rome excepted. In consequence of this resolution, more of the princes and cities of the empire introduced the Reformation, declaring themselves independent, both of the spiritual and temporal supremacy hitherto usurped by the Bishop of Rome. Alarmed at these proceedings, Pope Clement VII. and the Emperor exerted themselves strenuously to check the progress of the Reformation; they summoned a second Diet, to be held at Spires in the spring of 1542, at which all the chief princes and deputies were present. The assembly was full and splendid, and the contest was carried on between the opposite parties with considerable heat and impetuosity. Ferdinand, brother to Charles V., and four imperial commissioners, represented the Emperor, then in Spain. By dint of numbers and intimidation they succeeded in rescinding the resolution of the former Diet; remonstrances were vain, the princes in the minority were denied a hearing, and the Edict of Worms was now considered to be in full force against them. But the Reformers had gained too much strength to be deterred or overawed by such proceedings; and on the 26th of April, 1542, by the advice and assistance of Luther and Melancthon, presented their solemn protest: which the King at first refused, but was ultimately obliged to receive, and the Diet compelled to enrol among its acts."

Such is the theme selected by the artist; history does not supply a worthier; and it has been treated with a full consciousness of its value and importance. First, the arrangement of the scene—that portion of the work in which the fancy has been permitted scope—manifests considerable ability. It is so managed as to exhibit a vast amount of character—in the eager and anxious groups who take part in the proceedings of the memorable day. The hall and galleries are thronged, yet there is no confusion; while all the leading actors in the eventful drama are fully and impressively brought out. Of the resemblances of the portraits to the persons they represent, we cannot speak—except in a comparatively few instances, such as Luther and Melancthon, and these coincide with our preconceived notions; but it will be at once apparent that a large amount of learning, as well as intense study and indefatigable labour, have been exerted to produce the work.

Independent of the rough draught of the great Charter of Religious Freedom—for so "the protest" may be considered—the signing of which this picture commemorates—it is, considered merely as a production of Art, a work of considerable interest, as well as of high merit; but the subject appeals to the mind and heart of all who value "the Reformation." It is a collection of portraits of the men but for whose constant courage the light of truth might have been hidden for added centuries; taken separately or together, the mere likenesses of these true heroes would have been valuable acquisitions. Here they receive the advantage of combination with attractive and impressive pictures.

Such contributions to Art are benefactions to man-



kind. As an engraving, the work is entitled to high praise. It is in that mixed style which derives effect from line, stipple, and mezzotint; and which, if scarcely legitimate, cannot fail to be popular from the clearness and, as it were, emphasis with which every part is made out. Mr. Walker's reputation is not of to-day: this production will greatly enhance it.

**PORTRAIT OF LADY SALE.** Painted by Mrs. HENRY MOSELEY. Drawn on stone by R. J. LANE, A.R.A. Published by H. GRAVES and Co. Printed by N. and M. HANHART.

This is a work of very high merit: it is indeed an exquisite specimen of Art—drawn with fine feeling and skill, and lithographed by the hand of a master. We rejoice to find so worthy a subject worthily treated; there are tens of thousands who never saw the original to whom the copy will be a valued acquisition; for the gallant lady is the property of her country—the country whose honour was dearer to her than life, and whose character she upheld when placed in terrible peril. The fair artist produced a striking likeness—and one in which the woman triumphs over the heroine; for, although the features express firmness and vigour of heart and mind, they exhibit nothing of the strength that approximates to roughness. The head is carefully drawn; every portion of it has been studied with an evident anxiety to render justice to the subject,—and that anxiety has been followed by complete success. The drapery is introduced with much good taste and excellent effect. Altogether we have seldom seen a portrait in lithography that justifies such unqualified praise.

**A COMPARATIVE VIEW OF THE EXTENT OF ANCIENT AND MODERN JERUSALEM.** Drawn up from Sketches taken on the Spot, by W. H. BARTLETT; lithographed by J. C. BOURNE. Published by VIRTUE, Ivy-lane.

This publication demands a far more extended space than we can afford it. A more truly elegant work has never been issued, or one that will give greater enjoyment to the student in Bible history. It consists of only five subjects, one of which is the title-page, another a plan, in outline, of the city, ancient and modern. These are followed by three large prints, 'Modern Jerusalem,' 'Ancient Jerusalem,' and a view of 'The Mount of Olives,' introducing the scenery around the Holy City. The purpose of the artist is "to give, at a glance, a complete idea of modern Jerusalem, and, as far as possible, of the ancient city also, as it existed before the reign of Titus."

**THE PENCIL OF NATURE.** By H. FOX TALBOT. Published by LONGMAN, BROWN, GREEN, and LONGMANS.

The first number of this work, it will be remembered, was noticed some time ago, upon which occasion we dwelt at some length in explanation of this marvellous process, which Mr. Talbot most appropriately distinguishes by the above title. The second number of the work is before us, containing seven pictures, each of which is actually produced by the invention of Mr. Talbot. The first of these is termed 'The Open Door,' and presents literally an open door, before which stands a broom, and near which hangs a lantern. It is of course an effect of sunshine, and the microscopic execution sets at naught the work of human hands. With this broom the famous broom of Wouwermans must never be compared: it becomes at once a clumsy imitation. With another plate we are enraptured: it is two shelves of a bookcase, in which the volumes are represented in the most exquisite miniature that can possibly be conceived; yet, small as they are, we can read "Poemæ Minores Græci"—"Lanzi"—"Egyptian Mythology," &c. &c. Plate IX. is the facsimile of a page of black letter from a volume in the author's library, which contains the Statutes of Richard the Second. It is written in Norman French, and is here copied of the size of the original. The tenth plate is a haystack, which is represented with a truth which never could be expected by any skill or trick of Art; and of this let us observe (although the same may be said of the other plates), that with all this minute detail of hay and straw—where not one projecting point is omitted—there is nothing hard or edgy, but the whole is presented with a harmony of parts which at once shows that when detail is associated with undue severity there is a sacrifice of truth. The eleventh plate is a copy of a French lithograph, one of those which some years ago were exhibited in the shop-windows of Paris, and entitled 'Les Grimaces,' being an assemblage of grotesque heads by (we think) Boilly.

This is admirably given: nothing can exceed its precision. The last plate is the 'Bridge of Orleans' from the river, beyond which are the Cathedral and other buildings. Of the Cathedral the author promises a representation in a future plate. "The chief object," it is stated, "of the present work is to place on record some of the early beginnings of a new art before the period which, we trust, is approaching of its being brought to maturity by the aid of British talent."

**VIEWS AND MONUMENTS OF GERMANY;** with Descriptive Letterpress by CHAPUIS. Lithographed by several eminent Artists. Publishers, GAMBART, JUNIN, and Co., Berners-street.

The two first parts of this truly valuable series have been submitted to us. We have rarely examined a work of better promise: the prints are pure examples of Art, and the subjects have been selected with a careful eye to the universal interest they were calculated to excite. The press has sent forth many publications descriptive of Germany; but none that at all approaches this, in value and importance, as supplying strikingly correct and sufficiently enlarged views of the several "monuments" of Germany which have outlived the attacks of centuries, and of scenery unsurpassed in natural attractions by any other country of the world.

The title-page of the first part is a creation of pure fancy—peculiarly graceful and elegant. Then follow the 'Cathedral of Mayence,' the 'Principal Hall of the Cathedral,' another view of the exterior, and another view of the interior. The second part conveys us to Heidelberg, and supplies us with four noble views of the famous city—with characteristic groups and various matters that illustrate its history.

We consider this publication peculiarly calculated to succeed in England, not only because of the high merit of the prints, as productions of the artist and examples of lithography, but because of the tens of thousands who annually visit Germany. There are many who will desire to procure accurate and impressive memorials—such as these—of the objects they have encountered. To them, and to all who love Art, we give the series a very hearty recommendation.

**LE DERNIER SOUPER DU CHRIST. LE JUGEMENT DERNIER.** Painted by GUE; engraved by JAZET. Published by GAMBART, JUNIN, and Co., Berners-street.

Two prints of prodigious size—yet of a size we should lament to see diminished; for it barely suffices to translate the powerful and impressive volume the painter has supplied. We might occupy pages with a description—for works so amazingly full of matter have never been submitted to us. They are veritable productions of genius—genius abundantly rich and fertile, although, perhaps, it has been permitted a more free license of imagination than the subject strictly warranted. The fault is, however, anything but poverty of invention. The first is a most magnificent conception—an awful and impressive poem in painting; to describe it thoroughly, within moderate space, is out of the question. The Saviour has sent out the angel to divide the sheep from the wolves; his course is marked by a line between the happy and the miserable. The summons has gone forth—the trial is about to follow; and the result may be already determined by the spectator who peruses the aspect of the several persons within ken. As a whole, the work is of the highest possible merit; and it will bear the sternest scrutiny if examined in parts.

The 'Crucifixion'—taken at the moment when the last sigh is breathed—is of merit equal to the work we have just been considering—less original, perhaps, but quite as marvellous in successful dealing with expression and incident, and affecting with as much power the mind and heart.

Two grander themes more worthily treated it would be difficult to find in the whole range of modern Art. They convey terrible lessons—but lessons out of which good only can proceed.

We have no doubt that the painter owes much to the engraver—to whose credit it is that nowhere is there a want of harmony; every part has been emphatically expressed—no point of character is lost—while the whole exhibits that consistency and completeness which manifest a great work. These prints must become popular in this country.

**HUNT'S COMIC SKETCHES.** Drawn on Stone by THOMAS FAIRLAND. Publishers, HENRY GRAVES and Co.

We have noticed these prints as they occasionally appeared. They are here collected into a volume—one of the most pleasant and amusing volumes we have ever opened. Those who visit the Gallery of Painters in Water Colours need not be told that among its principal attractions are the drawings of Mr. Hunt. Full of point, humour, and character, they tell their stories—artist never told them better; and, although rarely even verging on caricature, they are so suggestive of fun as to have all the value of the grotesque, while merely true copies of nature, admirable as works of Art. It would be impossible to find a collection more pregnant with amusement; but their value does not consist exclusively in this: they are fine studies, capitally drawn—the originals there is no mistaking. Here, for example, the first in the book, a thirsty farmer's boy quaffing a draught of "Adam's pale ale" at the rivers' brink. Turn over, and we have a gay youth trying his first cigar: he is a man in embryo and self-conceit. Turn the page again, and we have him paying the penalty—a sick headache. Each print is an original character; there is no one of the twenty-one that does not supply a theme for an hour's talk. Among the best, perhaps, is Master Isaac Walton; the boy's very soul is on his hook. How eagerly does he watch his float, whose bob indicates the minnow's bite. 'The Gleaner' is quite as good, although a pure touch of pathos. 'Done up' is of another character, and capital!

**MAJOR'S Edition of the COMPLETE ANGLER of ISAAC WALTON.**

We have already given our warmest recommendation to this very beautiful book. Our present purpose is to prevent the "new" edition from being confounded with the "old," which bears Mr. Major's name also. In this delicious volume there is nothing of the illustrative part, republished; the woodcuts, as well as the steel plates, being all original here. We repeat that very rarely has an artist more completely entered into the spirit of an author than Mr. Absolon has done in these picturesque portraits of Piscator and his pupil. If Mr. Absolon is not a brother of the Angler he deserves to be one; and very gladly will we teach him, when the "merry month" arrives, the surpassing pleasures of following good old Isaac in reality as well as in imagination. The engraver too—Mr. Willmore—merits that he be intrusted with a rod: he should throw, as well as engrave, a line. The beautiful book they have so essentially aided to produce ought to be in the hands of all anglers.

#### TO SUBSCRIBERS AND CORRESPONDENTS.

Several Subscribers have complained of not having been able to obtain early copies of the ART-UNION; and, in justice to "the Trade," we must explain that the fault does not lie with them. The fact is that the January number was reprinted twice; and the February number thrice; the first edition was exhausted, in both instances, very soon after publication—and the delay that arose before subsequent editions could be issued no doubt inconvenienced many.

It is likely that the same difficulty will occur this month; we are compelled to act upon the old principle of "first come, first served."—but would of course gladly make any effort to supply REGULAR SUBSCRIBERS in good time. We intreat, however, that such "regular subscribers" will take care that the copies intended for them are not arrested in transit.

The expense of producing the print which accompanies the present number, i.e., "THE EXAMPLE OF PRINTING IN CHROMO-LITHOGRAPHY, FROM FUGIN'S MAGNIFICENT BOOK OF 'ECCELESIASTICAL COSTUME AND ORNAMENT'"—cannot be repaid by the sale of the part, no matter how extensive it may be; and it is more than probable that, ere long, there will be considerable difficulty in obtaining it.

We repeat our hope that chance purchasers may not be supplied with it to the prejudice of "regular subscribers."

Part 77—containing the examples of "ANASTATIC PRINTING" and the specimen of the "ART-UNION OF LONDON PRIZE ANNUAL"—having been again reprinted, may now be obtained by order from any bookseller in town or country.

We record with much pleasure the name of the artist—Mr. THOMAS SHARP—by whom was executed the very beautiful pieces of plate, noticed in the ART-UNION for January. We then expressed our regret that we did not know his name: it has been communicated to us.



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The issue of this Supplement has been delayed by the appearance of various publications and documents, many of them containing information without which a Comprehensive View of the year could be hardly complete. Thus the Registrar-General's Tables for 1844 exhibit important facts connected with the mortality of the empire, and generally with its social condition. The Parliamentary Returns of Finance and Commerce will show the operation of the recent measures of Sir Robert Peel, and the Progress of Great Britain in trade and manufacture. So the latest accounts that have been received from India, America, and other countries, will furnish materials for carrying up their history to the end of the year.

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1. The ART-UNION is composed of Annual Subscribers of one Guinea and upwards.
2. The subscriptions, after paying necessary expenses, are devoted to the purchase of Pictures, Sculpture, Medals, and other works of Art.
3. Every Member, for each guinea subscribed, is entitled to one chance of obtaining at the annual distribution some work of Art.
4. The number of works of Art which are to constitute the prizes drawn for at the annual distribution, and the respective value of such prizes, are determined by the Committee according to the state of the funds at the closing of the subscription-books of the year.
5. The holder of a prize is entitled to select for himself a work of Art from any of the following public Exhibitions in London, of the current year, viz.: *the Royal Academy, the British Institution, the Society of British Artists, either of the two Societies of Painters in Water Colours, or the Works of Art exhibited in Westminster Hall.*

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